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THE

# LAWS AND PRACTICE

OF

# SANSKRIT DRAMA

AN INVESTIGATION INTO THE CANONS OF SANSKRIT DRAMATURGY AND THEIR APPLICATION TO SOME PRINCIPAL PLAYS IN SANSKRIT )

*by*

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THE

# LAWS AND PRACTICE OF SANSKRIT DRAMA

*A thesis approved for the degree of Doctor of Philosophy in the Faculty of Arts at the University of Allahabad*

# BOOK I

## LAWS OF SANSKRIT DRAMA

**PERTAINING TO**


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AT

**THE FEET OF MY REVERED GURU,**

*Rai Ratna Paṇḍita Śrī*

VINĀYAKA KṚSHṆAŚAṄKARA JOSHĪ

OF

INDORE.

# PREFACE

The idea of this thesis developed from the fact that the laws of Dramaturgy discussed by the law-makers like Bharata, Dhanañjaya, Rāmacandra and Guṇacandra, Śāradātanaya, Vidyānātha, Śiṅga Bhūpāla, Viśvanātha and Sāgaranandin have not been so far fully analysed and compared in any one single contribution. Mankad's Types of Sanskrit Drama deals with mere definitions of the *Rūpakas* as given by the dramaturgists, and lays more stress on the *Nṛtta*-plays, their species and evolution. Besides, no attempt is made there to apply these rules to any particular specimens and to examine the practice of the playwrights in this behalf. The other work dealing with the subject is Kulkarṇī's Sanskrit Drama and Dramatists which has dealt with later dramaturgists only. His method of application of these rules with regard to the Dramas is only in a summary form, e. g. in Kālidāsa's Śākuntala he would not make mention of the type of the *Prastāvanā*, the requirements of Induction, the Junctural sub-divisions, the dramatic embellishments and so on. Of the modern histories of the Sanskrit literature the most important work dealing with the subject is SANSKRIT DRAMA by Dr. A. B. Keith. He has, no doubt, elaborated certain points like the age of the playwrights, their style and language, and given synopsis of the plays with some outstanding characteristics of the drama, but the aim of the present work is not only the elaboration but also a synthetic survey of the whole matter, which has not been so treated by Dr. Keith. The Table of Contents will show that an attempt is made here for the first time to take a synthetical view of the entire subject and to examine the application of the canons in a methodical way pointing out the omissions and the new additions to the laws observed in the dramatic literature under review. Apart from this little originality, the analysis done here is ex-

pected to present a critical review of the dramaturgical laws and their general application from the very beginning of the Art until it became almost standardised by the master playwrights in Sanskrit.

The age of the dramaturgists and the playwrights is rather an intriguing point. This is not the main theme of this thesis to discuss in detail whether the dramatic laws could have developed in the absence of any dramatic literature. On the other hand, all well-established rules and methods followed and recognised by the earlier playwrights became the laws of ,conduct for all subsequent writers. However, the historians have assigned the following dates to different dramaturgical works :

Bharata's Nāṭya-śāstra : Circa II cent. B. C. to V. Cent. A. C.

Abhinava's Bhāratī on the Nāṭya-śāstra : Circa A. C. 975–1015.

Dhanañjaya's Daśarūpaka : Circa A. C. 974–995.

Rāmacandra & Guṇacandra's Nāṭya-darpaṇa : Circa A. C. 1093–1175.

Śāradātanaya's Bhāvaprakāśa : Circa A. C. 1175–1250.

Vidyānātha's Pratāparudrīyam : Circa A. C. 1275–1325.

Śiṅga Bhūpāla's Rasārṇava–sudhākara : Circa A. C. 1330.

Viśvanātha's Sāhitya–darpaṇa : Circa A. C. 1330–1400.

Sāgaranandin's Nāṭaka-lakshaṇa-ratna-kośa : 13th Cent. A.D.

The date of Bhāsa, as is recognised by all the historians, has to be put between the third century B. C. and the third century A. D. If the date of Bharata be accepted during the third century A. D., the plays of Bhāsa must have developed without the guidance of Bharata. Whether there were any dramaturgists before the third century B. C. like Kohala, Kṛśāśva, Mātṛgupta, Subandhu, Aśmakuṭṭa, Nakhakuṭṭa and others is not quite certain ;

but in view of the fact that literature may develop independently of any law-books on Grammar, Poetics and Dramaturgy, the absence of any dramaturgists does not preclude the probability of any regular and uniform development of a pattern by any particular author. Therefore even in the absence of any such laws, Bhāsa could have, in a methodical and uniform manner, written his plays which present diverse patterns of dramatic art. So far as Kālidāsa is concerned, if his time is taken to be the fifth Century A. D., it cannot be overlooked that he was guided to a large extent by the Nāṭya-śāstra of Bharata. This expectation is fulfilled to a great extent as is borne out by the elaborate examination of his plays done in Book II of the present work.

The consideration of the later dramaturgists after the time of Kālidāsa is necessitated for the comparison of Bharata's Laws rather than the application of the later ones.

It is, for this reason, that the present work is divided into two parts: Book I, which is the main theme, deals with a critical examination of the laws of Drama from the earliest time of Bharata to the latest development of different schools irrespective of their application to the works written by the earlier playwrights. Book II, Part I, deals with a detailed examination of a set of uniform laws as applied to the dramas of Kālidāsa; and the second Part of the Book II proposes to examine the plays of Bhāsa and predecessors of Kālidāsa. The application to the works of later playwrights has to be deferred for the present, partly because of their close adherence to the model adopted by the standard earlier authors and partly because the examination of all the existing dramas in a single book is impracticable. All the same, the application of the laws of dramas, though limited at present to the works of Kālidāsa and Bhāsa, amply testifies to the fact that their scheme has greatly influenced the later playwrights in construction of their plays.

Charts appended hereto, it may be hoped, will facilitate a clearer grasp of the detailed ramifications of a stem than the pen-pictures attempted in the descriptive portion. A Thesaurus of the dramaturgical terms added as a fruitful appendix will show the different uses of the same term by the canonists in different context, which, otherwise, may have caused confusion in understanding the subject critically. A Glossary of Technical terms given as Appendix C will serve the average reader.

The Bibliography is necessarily a brief one, for the subject is only incidentally referred to by a small number of modern authors. It is, therefore, added only at the end.

With some diffidence, therefore, it is hoped, in conclusion, that this attempt may show the way how the plays could be critically studied by the modern annotators and research students of the fascinating subject of Sanskrit Dramas and Dramaturgy. It is further hoped that the method of studying the dramas in the light of the demonstration made in Book II will facilitate and advance the intelligent and the scientific study of the dramas *as plays* rather than pieces of general literature in view of the systematic approach towards the interpretation of the dramatic theories done in the First Book. For the most of the existing commentaries on Sanskrit dramas appear to have missed the point, and deprived the students of understanding the dramas in their proper perspective. It is needless to elaborate the point that the Drama which is the highest development of literature, has a special aspect of its own ; and the students of Sanskrit Drama would be decidedly losers if they cannot make the distinction between the aspects of drama and of other branches of poetry, such as the *Mahākāvyas, Kathās* and the like.

If this expectation is fulfilled, this labour of over a decade of years in consultation with the best available resources may be deemed successful.

With this hope the following is added by way of an outline introduction to the subject of Sanskrit poetry, and as an elaboration of the topics enunciated above :

Poetry is one of the finest arts and the rarest too ; for the poet not only carves the bust of his fable from popular stories and well-known incidents, but paints the best portraits of social conditions and infuses the music of life in his art, and above all, he is the very architect of his Universe. Poetry has, in essence, a beauty of imagination, yet has a happy combination of realism and idealism with an ultimate purpose of giving an uncommon delight to an appreciative mind. All Poetry is indeed charming, yet the wonder in it varies greatly both in respect of degrees and quality. For it appeals more when it is enjoyed not only through mental contact but also through various senses of perception. In this respect the scenic art of a poet excels the epic one, inasmuch as the former is the imitation of situations represented in actuality, and invokes the sympathy of the spectator who, like the actor, becomes in unison with one who is represented, by virtue of total identity both in purpose and person. Sympathy, which is so essential for enjoyment of beauty, is awakened not only by the audible poetry which the representator there reads, but by seeing the beautiful scenes and hearing music as well. " In the realm of Poetry, dramatic works excel the readable ones "[1] is a true compliment to the mimetic art ; for, it not only sublimates the inner self but feasts the perceptive sense also with a rich menu of sweet music and tasteful delineation of characters.

Since lack of propriety ( *aucitya* ) and system ( *riti* ) is the one enemy which undoes all art, the least tolerant of this opposing element is the delicate art of representation which demands orderliness first, and everything else only next to it. For purposes of securing freely the charms

1. *Kāvyeshu nāṭakam ramyam*

of orderliness, the free art of flying on the pinions of imaginative genius has to put on self-chosen fetters of realism and principles of presentation, technically known as the *mis-en-scene.* That is why the artist has to limit his scope to well-known facts and popular characters and can only scarcely transgress the established course of events. This creativeness of the artist is not synonymous with arbitrariness, which would only be a weak foundation for his work of art lacking sanction in the popular appeal. His mastery, in fact, lies in mustering all forces of wonder ( *camatkāra* ) and wedding facts unto them so as to produce a systematic work by author's creative faculty. The problem is still greater with a dramatic artist who *imitates* reality and has the task of concentrating 'the confused panorama of life into a single, coherent, striking and natural picture.'

In this respect the Sanskrit dramas and dramatists have achieved a hall-mark, and reached a standard which can compare very favourably with the best specimens of art available. For, mostly unlike the dramatic works in other languages the Sanskrit dramas evince a sort of uniformity in respect of their constitution and yet possess freshness of charm in respect of presentation. That is why, it becomes incumbent upon those, who venture to make an aesthetic appreciation, to study the Sanskrit dramas from a constitutional point more than a purely rhetorical one. For this purpose it becomes quite natural to evolve a separate branch of literary criticism which qualifies itself as the dramatic criticism enunciating such principles as govern the mode of representation, and are, therefore, collectively known as dramaturgical laws. It is in the light of these principles that a modern student of Sanskrit Dramas is expected to study them for a proper relish of the element of wonder in them. For this purpose the laws of Dramaturgy have been formulated by the ancients, and a method of dramatic criticism is standardised by them. But of late centuries, this aspect of dra-

matic study has either been overlooked or done in a confused manner.

Referring to the method of instruction in this behalf in vogue in the most modern days, the course of studies in Sanskrit in this country has been bilateral : one, following the European method, and the other, orthodox oriental one. In the early years, all European scholarship in Indology remained limited to the Vaidika lore and turned to the classical more for purposes of historical inquiry rather than the rhetorical one. That is why there is so great a paucity of works by the European writers on subjects of criticism. Whatever they are, they are mostly limited to mere editorial attempts with, no doubt, very infomative introduction to the subject; and in the field of Dramaturgy that too limited mostly to the post-Bharata writers on the subject. For, it was not until Fitz-Edward Hall completed his editorial work on Dhanañjaya's Daśarūpaka in the seventies of the last century Bharata's Nāṭya-śāstra had become available in its complete form. So has been the attempt of Dr. Häas who limited his activities to the study of the Daśarūpaka. To a later writer Viśvanātha, then turned the energies of Dr. Röer who edited the Sāhitya-darpaṇa over which an advance was attempted, by Dr. J. R. Ballantyne who translated some of its portions only to be completed by P. D. Mitra several decades ago. Later on, in this line is the attempt of M. Dillon who edited in the first part of his proposed work the text of Sāgaranandin's Nāṭaka-lakshaṇa-Ratnakośa, and its second volume is to fulfill the promise of its translation. Even on the side of the dramatic texts, in the editions, both the European and the American, all scholarship has confined itself largely to the textual criticism, collation of various manuscripts and the historical data which has, in its own way, advanced the study of literature by opening a new vista of research, although it resulted in throwing the dramaturgical study of the Sanskrit plays into back-ground. Following their method,

even the Indian writers possessed of the Anglo-sanskrit scholarship fell in line with them in mostly translating works into English and giving some historical introduction along the lines which are known as the scientific in this age. In this age of annotation, some modern writers, following the other method of orthodox name, sometimes chose to lay more stress on the grammatical and linguistic study of the plays. From this stage of Translation and Historical Introduction, there arose another trend of studying Sanskrit dramas in the form of their argument being re-told in a pleasant novelistic form. Along this line has been the work of Horrwitz, Indian Drama, and of Sten Konow of the same title, and also of H. H. Wilson, Hindu Theatre, falling in whose wake some Indian writers took themselves to re-telling stories as has been done of Bhāsa's plays by A. S. P. Ayyar. Then grew a tendency to study the demonstrative aspect of the Sanskrit dramas, and attention was drawn towards the Ancient Hindu Stage resulting in a host of books and articles on the Indian Theatre.

The study of the dramas from the critical point of view did not engage the attention of scholars until the great Western Orientalist, Dr. A. B. Keith, the lawyer scholar, for the first time, presented in his SANSKRIT DRAMA the critical estimate of the Sanskrit plays and appended the Theory of Dramaturgy in a brief outline. The work has a classical value no doubt; but it has, at any rate, not gone into the comparative study of the dramaturgical rules as presented by different authorities on the subject, but has summarised in brief the outlines of the dramatic structure as known from the popular canonists. Even in course of his criticism, he makes a brief survey of the date of the dramatist, gives the argument of the play and mentions only broad points relating to characters, style and language of the poet. But no attempt is made even there to apply the rules of dramaturgy or to prove by facts and references the conclusions so scholarly stated there. For instance, where the main style is shown to be the *Vaidarbhī* in general, no attempt is made to show if the

specimens of other *rītis* like the *Pāñcālī* are not there to outnumber those of the *Vaidarbhī*. Similarly, where a type of the hero is mentioned — perhaps only per chance—it is not shown as to how he deserves to fall into that category. Then again, nowhere there is any reference to the *Nāyikā-bheda* while estimating any play, nor to the junctural sub-divisions or peculiar dramatic embellishments (*lakshaṇas, alaṅkāras, vīthyāṅgas, lāsyaṅgas* and the like). The work, on the whole, does not aim at studying the practice of the play-wrights in the light of the dramaturgical laws or vice versa. Following exactly his pattern, Kulkarṇī has given a work, Sanskrit Drama and Dramatists, the very sub-title of which suggests that it is no work studying dramas dramaturgically, but it deals with 'chronology, mind and art.' To follow these works there appears another work by D. R. Mankad, "Types of Sanskrit Drama", which, however, attempts to give in good details the definitions of various types of *Rūpakas* and *Upa-rūpakas* and devotes more to the study of the *Nṛtta* plays. The work, however, restricts its scope chiefly to the connotative aspect, and only illustrations show a hue of practical aspect, which has given only a small concern to the minute application of the connotation (*lakshaṇa*) to the denotation (*lakshya*). It, no doubt, makes an approach to several dramaturgists, but a comparative study of all the dramaturgical principles and their application does not principally form its subject-matter. There is another work by Jahagirdar, which also summarily disposes of the subject. M.R. Kale's The Sāhitya-sāra-saṅgraha is only a manual, outlining the sketch of the dramatic corpus of Sanskrit plays. Though various scholars have devoted themselves to the critical study of the Sanskrit Dramas in the fruitful attempts like those of Rāghavan's 'Women Characters in the plays of Kālidāsa'; S. L. Kātre's 'Harsha and his three plays;' Pusalkar's 'Bhāsa—A Study;' Gajendragaḍhakar's 'Veṇīsaṁhāra-A Study;' and the like, yet all these works flow into two channels verily: of the pure theory or of pure criticism, with the result that they

help the study of the subject of dramaturgical laws only piecemeal. Thus the available works on the subject through the medium of English do not carry a student of dramatic criticism any farther than the older Sanskrit glossators on the Sanskrit Dramas.

In spite of all these long years, it is only a few popular dramas in Sanskrit that have been elaborately commented upon. Among commentators too, the few authentic ones are Jagaddhara ( 1300–1450 A. D. ), Kāṭayavema ( 1381–1461 A. D. ); Rāghava Bhaṭṭa ( 1475–1500 A. D. ); Pṛthvīdhara ( end of 15th Cent. A. D. ); Raṅganātha ( about 1656 A. D. ), Dhuṇḍirāja ( 1731 A. D. ) and Ghanaśyāma ( 1720–1775 A. D. ) and his two learned wives who commented upon Rājaśekhara's Śālabhañjikā, and Rucipati on Murāri's play of Anargha-rāghava. These annotators are in the habit of referring to various features of dramatics in their commentaries and have had the benefit of the views of some older authors whose works are not now available. Their quotations from them are indeed valuable in regard to the study of the principles, but these scholars have always given scant regard to the application of these principles systematically and uniformly. At places their observations have gone to make a synthetic study even less practicable, just as Paṇḍita Jagaddhara has done in his *Ṭīkā* on the Mālatī-mādhava by dividing and placing junctural divisions irrespective of the range of action in the play. It has been mainly due to the discretionary methods of the glossators, both older and recent, to lay more stress on the poetical beauties as *Rīti*, *Guṇa* and *Kāvyālaṅkāras* than on the application of the dramatic features. In fact, most of the existing commentaries on Sanskrit dramas appear to have missed this point, and keep the students away from understanding dramas in their proper perspective, which is, in fact, distinct from the one, meant for other branches of poetry. Such a distinctive study became ***inter alia*** the main point of view of the present writer when he undertook to write an original

Sanskrit commentary, Kalpa-latā on Kālidāsa's Vikramorvaśīyam ( N. S. Edn.–1942 ) at the instance of late Rev. Father R. Zimmermann, Professor of Sanskrit, St. Xavier's College, Bombay. In course of this attempt the writer felt that even on perusal of the canonical texts, the finer distinctions between one dramatic feature and the other do not at places become decisively clear. The reasons for this are obvious. For the oldest authority available on the subject is Bharata, who in his magnum opus on Dramaturgy has dealt with the principles at length, but has defined terms without adding suitable illustrations which could make distinctions clear enough. This difficulty further looms larger especially when the terms apparently bear names without radical reference to their connotation as *Pushpa, Toṭaka. Mālā* and many others; or have confusing titles as *Drava* and *Vidrava, Dishṭa* and *Upadishṭa* and the like; or have synonymous titles as *Dṛshṭānta, Udāharaṇa* and *Nidarśana.* Then there are confusing readings also in the Text-books either mutilated or containing copious variants sub-joined to them. Bharata's close follower among the later cononists is Viśvanātha, who illustrates his enunciations no doubt, but he presents there too, a twofold difficulty : firstly, that in most cases he cites examples from such dramas as are not extant[1] and prefers references to his [2] or his father's works [3] that are not available for understanding the correct position taken by him by actually referring to their context; and secondly, that he takes at times such position[4] as is not tenable even in the opinion of his commentators and uses at places so ambiguous a language as is capable of varied interpretations by his commentators as shown in case of

1. Yayāti-vijaya, Jānakī-rāghava, Chalita-rāma, Udātta-rāghava, Pushpa-dūtīkā, Rāmābhinanda, Kṛtyā-rāvaṇa etc.
2. *e. g.* Candra-kalā, Prabhāvatī, etc.
3. *e. g.* Pushpa-mālā.
4. as he does in case of the *Nāndī.*

*Patākā*, for instance. The fact is equally true of later compilers like Sāgaranandin and Śāradātanaya in this respect. Dhanañjaya belongs to that class of writers who do not illustrate their propositions. Here Dhanika's Avaloka is a great help, but it seems that these two brothers had in their view some authorities other than Bharata whose view-point they always bore in mind. Moreover, both Viśvanātha and Dhanika, and a few subsequent writers try to define or illustrate a feature by tacit reference to some particular situation in some particular play in their mind, and overlook the fact that the dramaturgical laws are principally meant for universal application and should be so placed before the readers as may at least become applicable to both the heroic as well as the erotic plays, *e. g.* to define *Samīhā* as *Nṛ-striyor īhā* or *Samīhā ratibhogorthā vilāsa iti kīrtitaḥ* can, if limited to conjugal longing, pertain only to the erotic plays, — a view which cannot seemingly be compatible with the general theory of Dramatics. Further, while citing illustrations, the later canonists sometimes refer to a spot which occurs at a later or an earlier stage than the Juncture to which the instance is said to belong. Then again, the texts of dramas made use of by these canonists seem to be different from those available to the modern scholars, and so, proper reference to them does not become feasible as, for example, Viśvanātha quotes that the conversation of *Ceṭī* and *Vidūshaka* on the *Valabhī* in the Vikramorvaśī is the illustration of *Prapañca*, but such a conversation is not come across in the text as such, and is not capable of being identified without exertion. There are more instances of this type which will not add to the topic in question. So far as the commentators are concerned, the usual practice with old Sanskritists has been never to mention the authority; but only say, "as is said (*yaduktam*)" or "So some say (*kecit*)", which only obstructs the process of identification of the author holding a particular opinion. Sometimes they go to the length of citing the authority, a reference to whom only tends to disappoint

the reader, *e. g.* Rucipati[1] quotes Daśarūpaka to show the four-fold type of *Nāndī* of which no trace is available in the printed texts of the said book. Such numerous difficulties have been responsible to a very large extent for the subject of Dramaturgy being ignored, which in the first place demands a synthetic study of these divergent views and cogent application of them to the available references without which the theory cannot be sufficiently clear.

Principally to meet this demand, the idea of this thesis originated; for the laws of dramaturgy discussed by the law-makers of different ages have not been fully analysed and compared in a single work, though much work is done on the historical study of the dramas, dealing more with what is about them rather than what is in them. While making, therefore, a synthetic survey of the dramaturgical laws, special care is taken herein to avoid all illustrations from dramas not available for reference, and instead, suitable illustrations have been traced and cited from the popular plays which are well within the reach of every reader and with which he is ordinarily quite familiar. In this respect the present writer has taken into account all the well-known commentators like Rāghava Bhaṭṭa, Kāṭayavema, Pṛthvīdhara, Rucipati, Jagaddhara, Jīvānanda, Haridāsa, Revatīkānta, Gaṇapati Śāstrī, and other annotators, both European and Indian, and all points of divergence have been briefly elucidated. Moreover, an attempt is made to develop the rudiments of general literary criticism relevant to the studies in the Sanskrit Dramas, and personal views in regard to the interpretation of canons have been added by the writer wherever it became necessary. For this reason, the Articles on *Doshas*, Metrics and *Kāvya-pāka* are elaborated here. Among the

1. Vide Anargha-rāghava-ṭīkā p. 9, line 7. Cf. Dr. Haas clearly says, " No special prescriptions regarding the *Nāndī* are given in D. R." ( Columbia Edn. p. 80, line 31 ).

Miscellaneous artifices, the Article on the use of the Flora et Fauna, especially dealing with their use as the dramatic pivots, places an original view-point of the writer and its efficacy has been shown while applying the theory to the dramas under review. In order to present a complete critical apparatus before the students of the Sanskrit Dramas, a section on the secondary purpose of Poetry, *viz.*, the didactic one, is added to show how a dramatist employs his wit and satire as a corrective measure against the social evils. In this way, the Book I is attempted to be made as complete and thorough as possible, keeping, however, within the bounds of Bharata's Nāṭya-śāstra in respect of all principles, especially in the matter of such features as are of common application to both the *Dṛśya* and the *Śravya Kāvyas* like *Guṇa, Dosha, Rīti* and the *Kāvyālaṅkāras* in general. References to the representatives of the New School are done firstly for purposes of comparative study ; and secondly, for avoiding omission of such particulars as belong to the practice of the modern dramatic criticism. All the same, no attempt is made to develop fully the portions of *Alaṅkāras* in general and also of the *Kāvya-doshas* which are elaborated at large by the later poeticians, the nucleus of which, however, is found in Bharata's Nāṭya-śāstra. For detailed study of these subjects Treatises on Principles of Poetics will serve as a good reference. No elaboration is attempted here on principles of theatrical arrangement and the equipment of characters, and their special art of gaits and songs which form the subject-matter of the specialised study of *Abhinaya* to which the scope of this dissertation dealing with Dramatic criticism is not extended.

In the Second Book, while applying the laws to the dramas under review, a topical investigation into various heads is done in every possible detail in the model made out of Kālidāsa's Śākuntala. The same method is followed in case of his other plays also, which presents the Practice of the Sanskrit dramas as evidenced by the application

of the principles of the scenic art enunciated by different canonists given in the First Book.

At the end, it may be stated that the present writer is painfully conscious of his inaccess to the works of Kohala, Kṛśāśva, Śilālin, Śātakarṇa, Subandhu, Aśma-kuṭṭa, Nakhakuṭṭa, Mātṛgupta and other ancient authorities as they are not extant in the manuscript or the published form. Nevertheless, references here and there made by certain authors to these canonists, and to the inextant works like the Nāṭya-pradīpa, the Nāṭya-locana, the Kāvyendu-prakāśa and others have been duly taken into account. No direct consultation of these works could be possible at present for purposes of this thesis. A critical notice of these casual references and quotations, however, affords room to believe safely that further dependence on them is not much likely to supply fresh material for the subject under investigation.

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16. VII. '47.

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S. N. Shāstrī

## SCHEME OF TRANSLITERATION

Whereas all extracts from the original Sanskrit and Prakrit works and also various technical terms and phrases are given in the Roman characters here in the Text, the mode of Transliteration adopted while doing so, is given below for ready reference :

**Vowels :** The vowel sounds occurring in initial syllables or associated with consononts are written as :

a, ā, i, ī, u, ū. ṛ, ṝ, e, ai, o, au, ṁ, ḥ.

**Consononts :** ( Basic form to which vowels are added )

| | |
|---|---|
| Gutturals : | k, kh, g, gh, ṅ, |
| Palatals : | c, ch, j, jh, ñ, |
| Linguals : | ṭ, ṭh, ḍ, ḍh, ṇ, |
| Dentals : | t, th, d, dh, n, |
| Labials : | p, ph, b, bh, m, |
| **Semi-vowels :** | y, r, l, ḷ, v. |
| **Sibilants :** | ś, sh, s, |
| **Aspirate :** | h. |

In case of Sanskrit words which are accepted in the English vocabulary like Pandit, Sanskrit and others, only popular spellings are adopted and no diacritical marks are used. All Sanskrit words are italicised in the Text except Proper names. Quotations in Sanskrit are, however, not italicised when they are enclosed in parentheses or given within inverted commas.

## MODE OF CITATIONS

Citations are given as per List of Abbreviations annexed hitherto, and the Conspectus of the editions of the Texts under reference is given towards the end. In case of the cononical Texts the citations are by reference to Chapters and Verses. Where the verses are not numbered in the Text, references are cited by quoting pages and lines, and the abbreviation 'P.' or 'Pp.' precedes such references according as they refer to a particular page or pages. In case of such Texts as are not divided into Chapters like the N. L. R., citations refer only to the lines in the Text-book as denoted by the Editor in the margin.

In case of the commentaries, the citations refer to the pages of the original Text, and lines are to be counted from the commencement of the comment on the page or the verse below which the comment reads. In case of the Texts of dramas, whether their Edition is the European or the Indian, citations are given according to Prof. C. R. Lanman's Method for citing Sanskrit Dramas prefixed to Vol. XXI of the Harvard Oriental Series : that is, the first figure refers to the number of the Act, the second to the preceding verse, and the third refers to the line counted from the last preceding verse. This mode applies to references to the Prose passages only. To avoid extreme inconvenience in following this method in case of dramas where lines or verses or both are not numbered as in the Nirṇaya Sāgara Editions or the Editions of the Bombay Sanskrit Series, references only to the page and line have, however, been reluctantly made. Verses are indicated as usual by

reference to the Act to which they belong and to their ordinal number. The number of the Act, or the Chapter of books is also shown in ordinal figures and the number of verses or lines is given in cardinal figures.

Run-on references are signified by means of quoting the initial page, line or verse as the case may be. Comparative references are indicated by the abbreviation 'Cf.', and references to the preceding pages are made as "Vide P.— *supra*", whereas to the following pages as "Vide P.— *infra*". For this purpose even Appendices are folioed in continuation of the text. References to the Introduction are made as " Vide Intrdn. : Page–, the page-number being given in small Roman figures. References to other European Texts are given in terms of only pages and lines. Sundry remarks and cross references open with the direction, "Obs." which stands for 'Observe', or N. B. which abbreviates "Nota bene". The abbreviation 'et seq' or seqq'. means, 'and the following'; 'q. i.' and 'r. i.' respectively denote 'quoted in' and 'recorded in'. Vv. and Ll. indicate 'verses' and 'lines.'

## ABBREVIATIONS & SYMBOLS

| Abbreviations : | Name of the text referred to |
|---|---|
| A. B. | Abhinava Bhāratī on Nāṭya-śāstra. |
| A. D. | Artha-dyotanikā : Ṭīkā on Śākuntala by Rāghava Bhaṭṭa. |
| A. K. | Abhijñāna Kaumudī : Ṭīkā on Śākuntala by Haridāsa. |
| A. R. | Anargha Rāghava of Murāri. |
| A. Ś. | Artha-śāstra by Kauṭilya. |
| A. Śl. | Ashṭa-ślokī by Pārāśara Bhaṭṭa. |
| A. V. C. | Aucitya-vicāra-carcā of Kshemendra. |
| Agni. P. | Agni Purāṇa. |
| Al. K. | Alaṅkāra-Kaumudi of S. N. Shāstrī. |
| Al. S. | Alaṅkāra-Sūtra of Ruyyaka. |
| Al. Sar. | Alaṅkāra-sarasva of Maṅkhuka. |
| Al. Ś. | Alaṅkāra Śekhara of Keśava. |
| Am. K. | Amara Kośa by Amara Siṁha. |
| Ava. | Avaloka of Dhanika on Daśarūpaka. |
| Avi. | Avimāraka of Bhāsa. |
| Ā. K. | Ānanda-Kośa-prahasana. |
| B. G. | Bhagavad-gītā. |
| B. P. | Bhāva-prakāśa of Śāradātanaya. |
| B. R. | Bāla Rāmāyaṇa of Rājaśekhara. |
| B. T. S. | Bhāva-tala-sparśinī : Ṭīkā on Uttara-rāma-carita by Vīra-Rāghava. |
| Bh. | Bhāminī Vilāsa of Jagannātha. |
| Bh. Pr. | Bhoja Prabandha of Ballāla. |
| Br. P. | Brahma Purāṇa. |
| Br. S. | Brahma Sūtra of Bādarāyaṇa. |
| C. C. | Cāṇakya Cāturī : Ṭīkā on Mudrā-rākshasa by Haridāsa. |
| C. K. | Caṇḍa Kauśika of Kshemīśvara. |
| C. L. | Candrāloka by Pīyūshavarsha Jayadeva. |

| | |
|---|---|
| Ccha. K. | Cchandaḥ Kaustubha. |
| Ch. N. | Chando Nirukti. |
| Cha. Ś. | Chandaś-śāstra by Piṅgala Nāga. |
| D. A. | Dhvanyāloka by Ānandavardhana. |
| D. R. | Daśarūpaka of Dhanañjaya. |
| D. V. | Dūta-vākya of Bhāsa. |
| Dh. V. | Dhanañjaya-vijaya of Kāñcanācārya. |
| G. P. | Garuḍa-Purāṇa. |
| K. A. | Kāvyānuśāsana by Ācārya Hemacandra. |
| K. Al. | Kāvyālaṅkāra by Vāmana. |
| K. An. | Kāvyānuśāsana by Vāgbhaṭa. |
| K. B. | Karṇabhāra of Bhāsa. |
| K. Ḍ. | Kāvya-ḍākinī of Gaṅgānanda. |
| Kā. D. | Kāvyādarśa of Ācārya Daṇḍin. |
| K. G. R. | Kumāra Giri Rājīya : A Ṭikā on Mālavikāgni–mitra by Kāṭayavema. |
| K. L. | Kalpa-latā : A Ṭīkā on Vikramorvaśī by S. N. Shāstrī. |
| K. M. | Kunda Mālā of Diṅnāga. |
| K. Mī. | Kāvya-mīmāṅsā of Rājaśekhara. |
| K. P. [ Pr. ] | Kāvya Prakāśa of Mammaṭa Bhaṭṭa. |
| K. R. | Kavi-rahasya. |
| Kā. L. | Kāvyālaṅkāra of Bhāmaha. |
| Kā. P. | Kāvyendu-Prakāśa. |
| Kar. | Karpūra-mañjarī of Rājaśekhara. |
| Ku. Sam. | Kumāra Sambhava of Kālidāsa. |
| Ku. Pr. ( a ) | Kusuma Pratimā : A Ṭīkā on Sāhitya-darpaṇa by Haridāsa. |
| Kuv. | Kuvalayānanda of Appaya Dīkshīta. |
| L. M. | Laṭaka-melaka of Śaṅkhadhara. |
| L. R. | Locana-rocinī of Rūpa Gosvāmī on U. N. M. |
| M. [ Māl. ] | Mālavikāgnimitra of Kālidāsa. |
| M. C. | Mahāvīra-carita of Bhavabhūti. |

| | |
|---|---|
| M. M. | Mandāra Maranda of Śrīkṛshṇa Kavi. |
| M. R. | Mudrā Rākshasa of Viśākhadatta. |
| M. S. | Manu Smṛti. |
| M. V. | Madhyama Vyāyoga of Bhāsa. |
| Mā. Mā. | Mālatī Mādhava of Bhavabhūti. |
| Mah. B. | Mahābhārata. |
| Mṛc. | Mṛcchakaṭika of Śūdraka. |
| N. | Nāṭya-śāstra of Bharata. ( N. S. Edn. ). |
| N. D. | Nāṭya-darpaṇa of Rāmacandra & Guṇacandra. |
| N. L. R. | Nāṭaka-lakshaṇa-ratna-kośa of Sāgaranandin, |
| N. P. | Nāṭya-pradīpa. |
| N. R. | Nañja-rāja-yaśo-bhūshaṇa of Abhinava Kālidāsa. |
| N. S. | Nāṭya-śāstra of Bharata ( Benaras Edition ). |
| N. V. | Nāṭya-veda ( Kohala ). |
| Nā. Ś. | Nāṭya-śāstra of Bharata ( G. O. S. Edition ). |
| Nāg. | Nāgānanda of Śrīharsha. |
| P. P. | Padma-Prābhṛtaka of Śūdraka. |
| P. R. | Pratāpa-rudrīyam of Vidyānātha. |
| P. R. K. | Pratāpa-rudra-kalyāṇa. |
| P. S. D. | Practical Sanskrit Dictionary by Āpte. |
| Pr. C. | Prabodha-Candrodaya of Kṛshṇa Miśra. |
| Pr. P. | Prākṛta-Piṅgala. |
| Pr. Rā. | Prasanna Rāghava of Jayadeva. |
| R. C. | Rasa-Candrikā of Viśveśvara Pāṇḍeya. |
| R. G. | Rasa-Gaṅgādhara of Paṇḍitarāja Jagannātha. |
| R. M. | Rati-Manmatha of Jagannātha. |
| R. S. | Rasārṇava-Sudhākara of Śiṅga Bhūpāla. |
| Raghu. | Raghuvaṁśa of Kālidāsa. |
| Rat. (na.) | Ratnāvalī of Śrīharsha. |
| Ruc. | Rucirā : A Ṭīkā on Sāhitya-darpaṇa by Mm. Śivadatta. |
| Ṛu. S. | Ṛtu-saṁhāra of Kālidāsa. |
| S. B. | Sukha Bodhinī : Ṭīkā on Śākuntala by Jīvānanda. |

| | |
|---|---|
| S. D. | Sāhitya Darpaṇa of Viśvanātha. |
| S. E. D. | Sanskrit English Dictionary — Āpte. |
| S. K. | Siddhānta Kaumudī of Bhaṭṭoji Dīkshita. |
| S. K. A. | Sarasvatī-kaṇṭh-ābharaṇa of Bhojadeva. |
| S. K. H. | Sanskṛta-Kaṇṭha-hāra. |
| S. M. | Sāhitya-Mīmānsā-of Maṅkhuka. |
| S. R. | Saṅgīta-ratnākara. |
| S. S. | Sāhitya-Sāra of Acyuta Rai. |
| S. Sid. | Sūrya-siddhānta. |
| S. V. | Svapna-Vāsavadattam of Bhāsa. |
| Śāk. | Śākuntala ( Abhijñāna ) of Kālidāsa. |
| Śr. B. | Śrutabodha of Kālidāsa. |
| Śṛ. Pr. | Śṛṅgāra-Prakāśa of Bhojadeva. |
| Śṛ. T. | Śṛṅgāra-tilaka of Rudraṭa. |
| Tait. Up. | Taittarīya Upanishad. |
| T. V. | Tāpasa-Vatsarāja of Anaṅga Harsha. |
| U. N. M. | Ujjvala-Nīla-Maṇi of Rūpa Gosvāmin. |
| U. R. | Uttara-rāma-caritam of Bhavabhūti. |
| V. B. | Vāṇī-Bhūshaṇa of Damodara Miśra. |
| V. J. | Vakrokti-Jīvita of Kuntaka. |
| V. R. | Vṛtta-Ratnākara of Bhaṭṭa Kedara. |
| V. S. | Virāja-Sarojinī of Mm. Haridāsa. |
| V. Ś. B. | Viddha-Śāla Bhañjikā of Rājaśekhara. |
| Vāg. | Vāgvilāsa compiled by Śrīkṛshṇa. |
| Veṇī. | Veṇī-Saṁhāra of Bhaṭṭa Nārāyaṇa. |
| Vij. Pr. | Vijña Prīyā : A Ṭīkā on Sāhitya-darpaṇa. |
| Vikra. | Vikramorvaśīyam of Kālidāsa. |
| Vim. | Vimalā : A Ṭīkā on Sāhitya-darpaṇa by Jīvānanda. |
| Vv. | Vivṛti : A Ṭīkā on Nāṭya–darpaṇa. |
| Y. P. | Yajña-phala of Bhāsa. |
| Yāj. ( Y. S. ) | Yājñavalkya Smṛti. |

**Symbols :**

| | |
|---|---|
| A. | Anushṭup list of Bharata's Nāṭya-lakshaṇas. |
| a. | First foot of a verse. |
| B. | Upajāti List of Bharata's Nāṭya-lakshaṇas. |
| b. | Second foot of a verse. |
| c. | Third foot of a verse. |
| d. | Fourth foot of a verse. |
| S. | Long syllable in a metre. |
| I. | Short syllable in a metre. |

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# LAWS OF SANSKRIT DRAMA

A

STUDY

OF

DRAMATIC CANONS

" NA TAJ-JÑĀNAM NA TAC-CHILPAM,

NA SĀ VIDYĀ NA SĀ KALĀ /

NA TAT KARMA NA TAD-YOGO,

NĀṬAKE YANNA DṚŚYATE // "

— **Bharata**

ŚRĪḤ



NĀṬYA-ŚĀSTRAMIDAM RAMYAM,
MṚGA-VAKTRAM JAṬĀDHARAM /
AKSHA-SŪTRAM TRIŚŪLAÑCA
BIBHRĀṆAÑCA TRILOCANAM //

— Nṛsiṁha-prasada.

Śrīḥ

BHĀSHYAKĀRO VIJAYATETARĀM

*Maṅgalācaraṇam*

1

[ Śārdūla-vikrīḍitam ]

*Śyāmam sundara-vigraham tribhuvanādhīśam mudā nartayal,*
*Līlāyā lalitālayam tata-layam tāruṇya-helā-yutam /*
*Mat-svānte rasa-bhāvuke nava-rasam sāram girām saṅgirad,*
*Rādhāyāḥ praṇayollasad-vilasitam lāsyam vidadhyāt sadā //*

2

[ Pṛthvī ]

*Sadā yadakhilam manoratha-cayam vinā'pyarthanām*
*Dhinoti bhuvi maṅgalam vitanute ca tat-sevituḥ /*
*Prabhūta-bhava-bhūti-bhā-vibhava-bhūta-bhavya-dyuti*
*Praṇaumi vibudha-drumam Guru-padāravinda-dvayam //*

# THE LAWS AND PRACTICE
## OF
# SANSKRIT DRAMA

## CHAPTER I

### TYPES OF DRAMA

KĀVYA is the generic name comprising all forms of poetical compositions in Sanskrit. Two species of *Kāvya* are recognised: audio-visual ( *dṛśya* ) and aural ( *śravya* ). Of the audio-visual again there are two classes : drama or *Nāṭya,* and representation by gestures with a musical background or *Nṛtta.*

Drama is the reproduction of certain situations so as to induce in the spectators a sense of identification with the hero and other characters by the way the actors render them.[1] Composing a drama is an art of presenting a story in the form of a dialogue, and 'the elements going to the make-up of a play,' says Aristotle, 'consist of the fable, manners, diction, sentiments, decoration and music'.[2] Thus drama is a literary piece written for representation on the stage, say, it is largely for a theatre ; and the theatre is a place where people meet to hear the dialogue and to see the action of the play or representation by actors.

Bharata defines representation as that art of an actor by means of which he re-creates the sentiments (*rasa*) inherent in the original situation forming the theme of the drama under enactment.[3] Such sentiments are so re-created that a spectator

1. R. S.—57; D. R. I—7.
2. Poetics—II—iii.
3. N. I—104 ff., M. M. VII—2;

of taste could only resonate with them. Representation is possible in four ways : physical, verbal, decorative and emotional.[1] Physical representation consists of various movements of limbs, hands and feet, breast and waist, head and sides; and of the more delicate expressions conveyed through eyes, brows and cheeks, and the lip and the chin.[2] 'This physical action', observes Allardyce Nicoll, 'is absolutely demanded on the stage, and it will be found that those plays which most frankly embrace the physical action are likely to be most popular'.[3] Verbal representation is an imitation of the original speech giving rise to identical feelings in the minds of spectators.[4] In fact, it consists in reproducing the same language in its intonation, pronunciation and pause with such fidelity to the original that the visitors get charged with the same feelings as the characters themselves. Imitation of the background, appropriate colours and costumes, and all other outward equipment makes decorative representation.[5] Emotional representation is that action of an actor in which he poses the same bearing of mind and carries the same import as that of a character in a manner so realistic that it may appear natural to him, nay, his own.[6]

The *Nāṭya* is also technically known as *rūpa* or a show because it is a scene. Accordingly it is called a *rūpaka*, for it contains the assumption of parts by characters.[7] There are ten kinds of *rūpakas* which are known as *nāṭaka, prakaraṇa, bhāṇa, vyāyoga, samavakāra, ḍima, īhāmṛga, utsṛṭāṅka*, *vīthī* and *prahasana*. Of these types *nāṭaka* and *prakaraṇa* are popular among playwrights. A special reference to their constitution is, therefore, necessary.

1. N. VIII—9; S. D. VI—2 : *āṅgika, vācika, āhārya, and sāttvika.*
2. N. VIII—12, 13.
3. Theory of Drama — p. 72 ll. 26—29.
4. N. S. XV—2; N. D. I—2.
5. N. S. XIII—2ff, N. D. I—2.
6. N. S. XXV—2; N. D. I—2.
7. D. R. I—7.

## NĀṬAKA

NĀṬAKA is the depiction of some event or events in the life of a distinguished prince of saintly character *(prakhyāta rājarshi)*.[1] Distinction implies that a *nāṭaka* should deal only with the past and cannot deal with any present or future event. Future is ruled out because it is not known. For dramatic effect the poet has to select certain events and reject others, modify them or even supplement them from his imagination. The expediency of a political or any other nature may stand in the way of selecting what he requires, for any modification of well-known events or supplying details which are not known to have existed will deprive the depiction of its realistic value. Thus the depiction of the present will restrict the freedom of poetic imagination, which is the very essence of all work of art.

The person chosen as the hero of a *nāṭaka* may be deemed distinguished if he is well-known in history as Udayana of Kauśāmbī, or through traditional stories like king Agnimitra of the Śuṅga dynasty, or through the epics, the Rāmāyaṇa and the Mahābhārata or through Śrīmad-Bhāgavata and other Purāṇas. The familiarity of the audience with the personality of the hero facilitates grasping of the outline of the play without any aid like the one of the printed synopsis provided in modern performances.

According to the Abhinava Bhāratī the distinction may be a quality either of the hero or of the action or of the place of action[2]. Guṇacandra seems to regard these three aspects as interdependent ones, for according to him the distinction of Kauśāmbī is because of its association with Udayana, the distinction of Udayana is because of his acquisition of Vāsavadattā, and the distinction of this action of his is because of its occurrence in Kauśāmbī.[3] The view of Allardyce Nicoll appears to agree with that of the Abhinava Bhāratī, for according to him, 'the chief interest of Hamlet is

1. N. S. XVIII—10; S. D. VI—7, 9; R. S. III—130; B. P. p. 222.
2. N. S. ( G. O. S. ) Vol. II—p. 411.
3. N. D. p. 27.

derived from the figure, the character and the words of the hero ; in a Mid-summer Night's Dream it is the atmosphere of the play which makes the comedy memorable......the delicate aroma of spring-flowering poetry, the fairy world and all its charms.[1] Bharata admits this threefold distinction but adds one more qualification. According to him the hero of a *nāṭaka* should be gallant or *udātta*, which implies that he should be of high birth, noble in temperament, sublime in thoughts and chivalrous in his actions. Above all, balance in every respect is a prime requisite of a hero's character.[2]

Gallantry is thus a necessary quality but not the only quality in a hero who is already stated to be a prince. There is, however, a divergent view taken by a school of thought represented by Viśvanātha, Śiṅga Bhūpāla and Śrī Kṛshṇa Kavi, the author of the Mandāra Maranda who believe that a *Nāṭaka* can have only a *Dhīrodātta* hero, and may not have a hero of any other class, namely, the *lalita, uddhata* or *śānta*.[3] Such a limitation imposed by this school is untenable, for this view contradicts an explicit statement of Bharata that the dominant quality of a hero of a *nāṭaka* may be either *udātta, uddhata, lalita* or *śānta*. Nor is this view supported by the practice of the playwrights. For instance, the *nāṭakas* like Svapna-Vāsavadattam, Ratnāvalī, Tāpasa-vatsarāja, Pratijñyā-yaugandharāyaṇa have *dhīra-lalita* heroes, and Veṇi-saṁhāra has a *dhīrodhatta* hero in Bhīmasena. It appears that the fallacy of this school lies in taking the general term '*udātta*' used by Bharata to show that gallantry is among the necessary qualities of a hero in the special sense of '*dhirodātta*' which denotes gallantry as the dominant quality in a hero.

On the other hand, there is a second school of thought which appears to imply that the dominant quality of a hero of a *nāṭaka* can only be gaiety. It means that the hero could belong only to the *dhīra-lalita* class. Belonging to this school,

1. Theory of Drama p. 72. ll. 16—20.

2. N. S. XVIII—1.

3. S. D. VI-9, R. S. III-130, M. M. p. 68, line 25.

Sāgaranandin enjoins that *dhīroddhata* hero should represent a god or a superhuman being, a *dhīra-lalita* is a king, a *dhīrodātta* is a minister or a commander of forces, and *dhīraśānta* are Brāhmaṇas and Vaiśyas.[1] Whereas the kings alone are desired to be the heroes of a *nāṭaka*, it can, therefore, have only *dhīralalita* heroes. This view is thus at variance with Viśvanātha's view which holds that a hero of a *nāṭaka* should be *dhīrodātta* only. Sāgaranandin's view is equally untenable; for actually among the dramas, plays like the Uttara-rāma-caritam, the Adbhuta-darpaṇam, the Mālavikā-agnimitram, the Avimārakam, the Bāla-rāmāyaṇam[2] and many others have *dhīrodātta* heroes. It appears that this view is based upon an improper construction of Bharata's oft-quoted instructions, namely, the gods should be *dhīrodhatta,* the kings should be *dhīra-lalita* and so on.[3] This is a general instruction which applies to all characters. The former instruction of Bharata is a special one inasmuch as it refers to the heroes only. According to the well-known maxim of interpretation ( Mīmānsā ), if a general principle contradicts a special one, it is the latter that prevails. Evidently, Sāgaranandin has overlooked this and preferred the general one to the special.

Ācārya Hemacandra too failed in appreciating the obvious fallacy. He attempts in his Vivṛti[4] to explain away the apparent inconsistency between the general and the special directions of Bharata. He believes that the terms, *dhīrodātta* and others in the aforesaid aphorism of Bharata refer to the different situations of the same hero wherein he shows himself as vehement, gay, quiet or gallant. Hemacandra while doing so leans upon Dhanika's similar statement in his Avaloka.[5]

1. N. L. R. p. 2.
2. '*Dhīrodāttam jayati caritam Rāma-nāmnaśca Vishṇoḥ.*' B. R. 1–6.
3. *Devā dhīrodhhatā jñeyāḥ, syur dhīa-lalitā nṛpāḥ* //
*Senāpatiramatyśca, dhīrodāttau prakīrtitau* //
*Dhīra-praśāntāśca vijñeyā Brāhmaṇā Vaṇijastathā*' // N. S. XXIV—4
4. K. A. p. 370, line 5.
5. D. R. II—5, 6.

Both of them have confused mood with character. For, Bharata has two distinct chapters: one on *Vṛttis,* and the other on the *Prakṛtis.* Mood ( *Vṛtti* ) is a transitory state of mind varying with situations, whereas the latter deal with the dominant qualities in the character of a hero. It is, therefore, erroneous to confuse mental attitudes with the character ( *prakṛti* ) of the hero which has pre-eminently to be of uniform nature. Obviously, the interpretation of Hemacandra will make the hero of a *nāṭaka* different in type varying with different states of his mind. Such a view that there may be a hero of inconstant disposition is hardly acceptable to the critics. So far as different modes of behaviour of the hero in different circumstances are concerned, they pertain to the category of *Vṛttis* or kinds of bearing and could not be confused with his character where Bharata's view is quite clear.

The direction that gods and superhuman beings should be *dhīroddhatta* and so on, therefore, appears rather to imply the different types of characters in a drama. It could mean that the character of the superhuman beings is in general *dhīroddhatta,* for as non-mundane characters they are possessed of greater powers which make them presumptive and overbearing in their behaviour. Generally, the kings are comparatively possessed of divers limitations and given to pleasure-seeking habits, their conduct could possibly be more erotic. As the duties of the commanders of forces and high executive officials as ministers call upon them to have qualities of head and heart, their character could ill afford to be anything but of *dhīrodātta* nature. Brāhmaṇas who are mainly given to devotion to Self, and Vaiśyas who live on commerce, agriculture and cattle-breeding are bound to be mindful of their own occupations, and so they would present only the *praśānta* character.

The aphorism of Bharata, therefore, seems to describe the vocational temperaments of the different characters, and all that it can claim to mean is to direct the observance of this convention when all or more than one type of such characters happen to form the *dramatis personæ* of a play: if a drama

has, for instance, a superhuman character, a king, a general or a minister and a *Brāhmaṇa* too, then comparatively the superhuman character ought to be delineated as *dhīroddhatta* i.e. more vain, self-esteemed and wrathful, and a king as a lover of art, given to easy mode of life and of soft nature. If a general or a minister is to be characterised, he should appear as a gallant personality with a nerve for action and a brain for his schemes. A *Brāhmaṇa* should be presented as a citadel of quietitude and a fountain of benevolence and human kindness. The instruction of Bharata thus deals with the art of delineation of different characters in a drama rather than referring to the hero only as some authors like Sāgaranandin seem to have understood.[1] It follows that the hero of a *nāṭaka* being possessed of sublimity of temperament ( *udāttatā* ) may belong to any four types admitted by Bharata in general terms.[2] Bharata does not intend that the hero of a *nāṭaka* should be a *dhīroddhata* or *dhīra-lalita* only, for there is no express injunction throughout the Nāṭya-śāstra that the other three types of heroes are meant for *rūpakas* other than those of the *Nāṭaka* class. Correctly following this view Guṇacandra makes a modification and says that the kings are of fourfold nature.[3]

Then again, the hero of a *nāṭaka* should be a saintly prince ( *rājarshi* ). It implies that he should be possessed of balance of mind, devoutness of character and other sage-like

1. The dramatist, however, is free to make a departure from this convention if it is necessary to do so in the interest of the dramatic cause, as has Bhavabhūti done in his Paraśurāma of Mahāvīra-caritam in displaying him as *Dhīroddhata*, or Kālidāsa in case of his Durvāsas to introduce the important pivot of malediction in the Śākuntala. Such a departure is permitted by Bharata who directs that canons pertaining to language, demeanour and costumes of characters may be overruled if it tends to foster the cause of the drama : '*Bhāshā-prakṛti-veshādeḥ kāryataḥ kvāpi laṅghanam.*' N. S. XVIII.
2. N. S. XXIV—2.
3. N. D. V—7.

virtues worthy of imitation. Approached from the angle of heredity, the term *'Rājā'* implies that the hero may be any prince or a *kshatriya,* whether or not he is a crowned prince and does exercise kingly powers. Most of the plays of Bhāsa and other *nāṭakas* where the Pāṇḍava princes figure as principal characters are such *nāṭakas* where heroes are not rulers of the state. It is also borne out by such plays as the Nāgānandam and the Mahāvīra-caritam. Then again, approached from the angle of function, *'Rājā'* implies that the hero may be any person exercising ruling powers and is in charge the administration of the state. Here too, it appears that the term has a vocational sense and it includes all such personages with *insignia regis* like the ministers who act as regents during the infancy of the kings or the nascent state of their imperialism or during their absence from the state. The view that such a magnanimous person could be a hero of a *nāṭaka* finds favour with Bharata's dictum cited by Sāgaranandin permitting inclusion of episodes from the lives of gods, men and kings who are indeed great in this world.[1] In this list priority of mention seems to be in terms of lesser desirability, for the last menioned ones, *viz.,* the kings are found to be more desirable persons as heroes of *nāṭakas.* Bharata himself, later on, specifically mentions that a scion of a kingly class is a fit person whose account may be used for the plot of a *nāṭaka.* This too is one of the implications of the term *'rājarshi'* which suggests that the hero of such plays should be a mortal being. The reason for this preference is both obvious and simple : it is necessary if a *nāṭaka* is to have its full value as 'criticism of life' and if it purposes to chasten people in their ethical relations. For all poetic compositions have for their aim two things, *viz.,* to teach and to delight.[2] To teach that one ought to behave like Rāma and not like Rāvaṇa in this life is one of the prime objects of the Indian Muse. This object can be achieved only by delineating similar mortal

1. N. L. R. II.-29, 30.

2. *'Sadyaḥ-para-nirvṛtaye* and *kāntā-sammita-tayopadeśayuje'*—K. P. I—ii; Cf. Aristotle, On Mimesis.

characters. If the immortal or the divine character is the hero of a *nāṭaka* then any marvel could be expected out of him and his conduct could hardly be deemed imitable by human beings. On the other hand, if such a divine hero has mortal limitations and is exposed to feelings of sorrow or terror, and made an object of disgust and laughter, and is subjected to hunger, death and other human frailties then such a delineation is sure to go against the pandemic belief of superiority of gods and leave no chance for any poetic *rasa* to be relished. For these reasons it would not suit the ends of dramatic representation to admit a divine hero ( *divya nāyaka* ) to a *nāṭaka*. The introduction of the superhuman in a drama is, of course, very conducive to its make-up, and is invariably resorted to by the master playwrights. The mortal hero may have the best support of the divine beings. Bharata himself permits that the hero of a drama may enjoy some superhuman patronage.[1] For such purposes a dramatist may use a divine character as the leader of the Episode ( *patakā* ) or the Incident ( *prakarī* ) as Gaurī is, in the Nāgānanda. The superhuman character may also lend a very material but casual support to the hero in times of distress as does a Vidyādhara in the Avimāraka. Sometimes the hero himself may have the best access to the divine luminaries like Kālidāsa's Dushyanta and Purūravas who happen to be the military assistants to the Lord of gods. In such manner and the like, the principal character may be aided and patronised by deities and other celestial powers, but to use them as the hero of a *nāṭaka* is not deemed, on the whole, suitable. There is, however, a school of thought probably based on a general dictum of the Nāṭya-śāstra which enunciates that the hero of a *nāṭaka* could be either divine or mortal.[2]

Viśvanātha goes a step further and says that the hero of a *nāṭaka* may be a mortal, a divine or a pseudo-divine person.[3] He points out the mortal one in Dushyanta, who can, of course, be identified as the hero of the Śākuntala. He illustrates the divine by reference to Śrīkṛshṇa and others, and the

1. *'Divyāśrayopetam'*—N. XVIII—10.

2. M. M. VII. ( p. 68—ll. 23-24 )

3. *'Divyo'tha divyā-divyo vā guṇavān nāyako mataḥ'*—S. D. VI, 360.

pseudo-divine by referring to Rāmacandra and others. Here, in case of the illustrations of the last two classes it does not, by a mere mention of Śrīkṛshṇa and Rāmacandra, become clear as to which of the existing dramas these heroes he means to associate with. It does not, therefore, become possible to ascertain the nature of these specimens indicated by him. In fact, there are a dozen dramas with which Rāmacandra is assosciated, and so are several ones wherein Śrīkṛshṇa figures. Obviously, in none of these dramas the immortal character of Rāma and Kṛshṇa is brought to be borne on the minds of the readers. On the other hand, Kṛshṇa is as much born of mortal womb as is Rāma and the one has done the annihilation of demons as the other. Thus the illustrations of Viśvanātha do not really establish his classification. On the contrary, these dramas make it abundantly clear that so far as Rāma and Kṛshṇa are concerned there is no such distinction as Viśvanātha w nts to be accepted. For, in these dramas, Rāma and Kṛshṇa have been wholly represented as behaving like men for all intents and purposes. For example, Śrīkṛshṇa in being the charioteer of Arjuna and in accepting to be a delegate to the camp of Duryodhana[1] has assumed as much of a human rôle as is probably meant in case of Rāmacandra acting in obedience to his father's will or in deserting his ideal consort simply for satisfying the public opinion. Moreover, for some reason of divinity in higher or less degree, no distinction can possibly be drawn among Kṛshṇa, Rāma and Dushyanta[2], inasmuch as they all descended to the world, lived like human beings, led the path of righteousness to the peoples and ended their mortal career in usual course with variation only in degrees.

What may, as a matter of fact, be meant by the divine characters as the *dramatis personæ* could not be incarnations of gods in human form who are, for the time being, reduced in the public eye to the mortal scale for all practical purposes

1. Vide Bhāsa's Dūta-vākyam.

2. Observe texts like *'Nā-vishṇuḥ pṛthivī-patiḥ'*; *'ashṭānām lokapālānām mātrābhir nirmito nṛpaḥ'*; & *'yad yad vibhūtimatsattvam'*, etc.—B.G.X—41

of life. But the divine characters, in fact, could only mean actual gods *qua* gods as Vishṇu, Brahmā, Śiva, Indra, Varuṇa, Kāmadeva and others appearing as such as the heroes.

Then again if Viśvanātha means that the hero of a *nāṭaka* may be divine and other characters be mortal ones in the same play then the show will, according to his own definition, fall under the category of a *troṭaka*[1] and cease to be a *nāṭaka.*

In fine, for reasons given above the hero of a *nāṭaka* should be a mortal being. This is what Bharata holds and is also in consononce with the aims and objects of the mimetic art. This however, is, to my mind, possible that there may be a divine hero with all other characters also belonging to divinity with a complete celestial background, as is evidenced by Jagannātha's Rati-Manmatha or the Pārvatī-pariṇaya of Vāmana Bhaṭṭa Bāṇa.

Now, after the discussion in regard to the plot, the place and the nature of the hero, the motive and the sentiments prevailing in a *nāṭaka* deserve a succinct treatment here. Whereas the sentiments are primarily induced by the motives of action, the latter may be taken up first.

Bharata directs that a *nāṭaka* should end with the achievement of such objects as pertaining to piety ( *dharma* ), sensual enjoyments ( *kāma* ) or wealth ( *artha* ) by the hero.[2] The idea is that the ambition of the hero should cluster round the acquisition of any one or more of the first three principal objects of human existence, *viz., purushārtha.*[3] The fourth object of life, namely, liberation is included in the generic term of piety or righteousness. The fourth object is, however, separately mentioned by the authors of the Nāṭya-darpaṇa, the Mandāra-Maranda and the Rasārṇava-sudhākara.[4] Nevertheless Bharata feels inclined to hold that the *res-business* of a *nāṭaka* should concentrate upon those activities of the hero as

1. Vide Uparūpaka ( iv ) *infra.*
2. *Tri-varga-prāptiḥ.*
3. N. XVIII—11
4. N. D-V; M. M. p. 68 last line; R. S. III.

inure to his benefit in terms of prosperity and well-being.[1] The term, 'various kinds of prosperity' ( *nānā-vibhūti* ) means that the action in a drama ( *nāṭaka* ) should be related to the material weal and happiness of the hero. It is only on the basis of this text of Bharata that the later writers on dramaturgy have paraphrased the dramatic *motif* as one bringing the hero the best fruit of life in *dharma, kāma* or *artha.*[2]

Viśvanātha adopts Bharata's text which qualifies the hero as one possessed of several *vibhūtis*,[3] but offers a curious connotation to the expression by explaining the same as 'assisted by great powers ( *mahā-sahāyam* )'. Such an explanation is repugnant to his own statement, where he admits even a divine character as a hero to a *nāṭaka.* If such divinities too were to be aided by great powers it will be something not in keeping with the sense of their dignity, and hence unsuited for dramatic representation on grounds of inaptness ( *anaucitya* ). Moreover, when Bharata's text has already expressed this idea of assistance under a separate clause, 'enjoining the patronage of the divine',[4] it will amount to tautology in his aphorism if the adjunct 'possessed of several *vibhūtis*' is accepted to mean what Viśvanātha suggests. The 'several *vibhūtis*', therefore, mean and include piety ( *dharma* ), wealth ( *artha* ), pleasure ( *kāma* ) and absolution ( *mokṣa* ) out of which wealth and pleasure as the normal pursuits of every individual should constitute the main *motif* of a dramatic action. With a view to emphasising over this point Bharata particularly adds that a *nāṭaka* should contain elements of prosperity ( *ṛddhi* ) and enjoyment ( *vilāsa* ).[5] Prosperity, according to the Abhinava Bhāratī,[6] means the acquisition of kingdom and conquest over foes, and places reliance on the opinion of Cāṇakya who recognises invasion, peace and alliance as the merits ( *guṇas* ) of

1. *'Nānā-vibhūtibhir-yutam'*—N. XVIII—11.
2. N. D. verse V-b.
3. *'Yuktam nānā-vibhūtibhiḥ'*—S. D. VI—304. *Vibhūti* is prosperity according to Bharata whereas assistance according to S. D.
4. *'Divyāśrayopetam'*—N. S. XVIII—10.
5. N. S. XVIII—11.
6. A. B. on N. S. Vol. II p. 412 lines 18 *et seq.*

administration.[1] Pleasure ( *vilāsa* ) is interpreted to mean all varieties of sensual enjoyment and pursuit of fine arts.

The determination of the object of the hero's pursuit now leads to the next point, namely, the sentiment or the *rasa*, which is the most important constituent of a *nāṭaka*. With *artha* and *kāma* as the main *motif*, the ruling sentiment in a *nāṭaka* could be either heroic ( *vīra* ) or erotic ( *śṛṅgāra* ). Of course, there would be other subordinate sentiments as well, which are to be manifested occasionally. Bharata states that a *nāṭaka* is full of activities and displays divers sentiments and feelings.'[2] This occasional introduction of other sentiments provides ample scope for the display of different modes of behaviour ( *vṛttis* ), which are really feeders like mothers to the entire art.'[3] Relying on this statement later writers have mentioned that one sentiment alone, whether the erotic or the heroic, can remain ruling whereas others would remain objects of casual manifestation.[4] The Mandāra Maranda while mentioning the erotic alone as capable of being the chief sentiment in a *nāṭaka* seems to misrepresent the instruction of Bharata. 'A *nāṭaka* should have for its main sentiment', says the Mandāra Maranda, 'the erotic ( *śṛṅgāra* ) actuated by motives of *dharma*, *kāma*, and *artha*.[5] Thus he expressly enjoins that the erotic alone could be the ruling sentiment in a play of the *Nāṭaka* pattern. The juxtaposition of the words *dharma* and *artha* cannot be supposed to bring in the heroic sentiment ; for if such an expression were to imply the heroic sentiment, the word *kāma* sandwiched in between the other two terms could have well nigh suggested the erotic sentiment as well. His text, at the most could, therefore, bear out the sense that the erotic play should also have elements touching piety and wealth introduced here and there in the plot. For this reason writers like Śāradātanaya make a general statement, 'a full drama is the one which contains divers sentiments and embellishments'.[6]

1. '*Sandhir nā vigraho yānam dvaidham-āśryaḥ*'—A. S.
2. '*Nānā-rasa-bhāva-sambhṛtam bahudhā*'—N. S. XVIII—12.
3. N. S. XVIII—4. For details vide Chap. VII—Sec. I *infra*.
4. S. D. VI—307; R. S. III—131.
5. '*Dharma-kāmārtha-śṛṅgāra-pradhāna-rasa-saṁśrayam*'—M. M. VII.
6. '*Rasālaṅkāra-sahitam nāṭakam pūrṇa-lakshaṇam*'—B. P. VIII—12.

The other requirement of a *nāṭaka* is that the argument of the play should be divided in proper measure by acts, and should have different stages of action, connecting links, and other characteristics which will be detailed later on under the heading of conventions.[1]

In sum, the above-mentioned are the requirements which differentiate a *nāṭaka*[2] from other specimens of literature (*kāvya*) like *Kathās* and *Campūs* which may also deal with a king's account in relation to his achievements in life (*purushārtha*). It may be added that a *nāṭaka* should also contain representation of both pleasure and pain : for the human life is an inseparable admixture of the twain, the weal and the woe.[3]

In his Bhāvaprākaśa Śāradātanaya adds that Subandhu divides *Nāṭaka* into five classes and has different constitution for them.[4] In Subandhu's opinion *Nāṭaka* is of five species : *pūrṇa, praśānta, bhāsvara, lalita* and *samagra*. *Pūrṇa* is that type of drama which has got all the five junctures (*sandhis*) marking the different stages of action.[5] The second variety of *Nāṭaka*, according to him, should also have five junctures, which are peculiar to itself and noted as *Nyāsa*, *Samudbheda*, *Bījokti*, *Bīja-darśana* and *Anuddishṭa-saṁhāra*. The Svapnavāsavadattam is cited as the specimen. Here the erotic is, no doubt, the salient sentiment, but the state of despair, having ruled long over the action, seems to have led Subandhu to place this comedy under the *Praśānta* type in his novel scheme of classification of dramas. The third type is the *Bhāsvara* having still different set of jun.tures — five in all, but named as *Mūlā*, *Nāyaka-siddhi*, *Glāni*, *Parikshaya* and *Mātrāvaśishta-saṁhāra*.

1. Vide Chap. VII *infra*.

2. The word *Nāṭaka* is derived from the root √*Nāṭ*—*nāṭayati sabhyānām hṛdayamiti nāṭakam*. Abhinava Gupta, however, derives the term from the root √ '*Naṭa*', to bend. But grammatically, since the root does not belong to the *ghaṭādi* class, the lengthening of the initial vowel is not possible according to Pāṇini.

3. '*Sukha-duḥkhotpatti-kṛtam bhavati hi tan nāṭakam nāma*'—N. S. XVIII—12., also XIX—121.

4. B. P. p. 238–241.

5. Vide Chap. III *infra*.

The Bāla-rāmāyaṇam of Rājaśekhara is said to present the sample of this type. The fourth variety is *Lalita* or graceful play represented by Kālidāsa's Vikramorvaśīyam. The *Lalita* too, has five junctures called *Vilāsa, Vipralambha, Viśodhana* and *Upa-saṁhāra.* The last one in the scheme of Subandhu is the *Samagra* type of *Nāṭaka* which represents a full-fledged model of the dramatic art, and possesses all the characteristics of a dramatic composition. The Mahā-nāṭakam of Hanumat Kavi is cited as its illustration. It may be observed here that Subandhu has indeed chosen to give different names to the junctures constituting the plot of the different categories of the *nāṭakas,* yet he agrees to the division of the dramatic plot into five stages of development of action which forms a common feature all throughout.

## II

## PRAKARAṆA

PRAKARAṆA is that class of shows ( *rūpakas* ) in which a poet plans the entire plot of the play and creates out of his imagination its hero and other characters as well.[1] The originality of the plot is the main feature of a *prakaraṇa* which alone distinguishes it from the *Nāṭaka* group. In respect of stages and junctures of action, the different modes of behaviour and other general conventions, a *prakaraṇa* agrees with the *nāṭaka.* It has, however, certain peculiarities of its own, which are noted below[2] :

The *Prakaraṇa* deals with an account of a *brāhmaṇa,* a minister or a *vaiśya.* It, therefore, means that the hero of this type of shows would generally be of *dhīra-śānta* or of *dhīrodātta* character. Moreover, certain limitations are to be observed in the matter of its composition as well; to wit, the hero of the

1. The title, '*Prakaraṇa*' is derived as *Prakarsheṇa kriyate kalpyate vastu yasmin iti prakaraṇam.* This invention of the plot could be entire or partial.

2. N. XVIII, 98--100; D. R. III, 44--46; S. D. VI, 224--226; M. M. p. 70 ll. 20--22; N. D. II, 66--69; B. P. p. 241--17; K. A. p. 381; N. L. R. 2776.

play is always to be depicted with human reservations as an ordinary individual, and a middling character as opposed to the semi-divine one like Dushyanta or Purūravas. His paraphernalia as well as his sources of enjoyment should be comparatively modest. No divine character is to be introduced in a *prakaraṇa* even for a remote assistance. But low characters like slaves and rakes, dancing girls and their paramours, gamblers and gamesters could be used with advantage. The interludes should be invariably conducted on the stage by low characters. The heroine may be a married lady, i.e. the wife of the hero, or may be a courtesan. It is only in rare cases that both the wife and the courtesan are introduced as heroines, as is done in the Mṛcchakaṭika. Such a blending of two types of heroines in a *prakaraṇa* finds less favour with Bharata.[1]

The Kāvyenduprakāśa, on the other hand, classifies *prakaraṇa* in three types : Simple ( *śuddha* ), Artificial ( *dhūrta* ) and Mixed ( *miśra* ) according to the type of the heroine it contains. When the heroine of the play is a wedded lady it is of the *śuddha* type. With a courtesan as the heroine it belongs to the *dhūrta* class; and with two heroines, the wife and a courtesan, it is of the *miśra* type.[2] The Mandāra Maranda adds that in case of the last type of *prakaraṇas*, the courtesan should speak in Prākṛt, whereas the married consort would speak in Sanskrit.[3] Viśvanātha holds that the motive of the dramatic action should be, no doubt, *dharma*, *artha* and *kāma*, but that should be essentially decadent ( *sāpāya* ).[4] According to Mm. Śivadatta Dādhīca the term '*sāpāya*' means 'the wealth of the hero should at the end be exhausted'.[5] The additional limitation imposed by Viśvanātha has no support in the *Nāṭya-*

1. N. XVIII-103.
2. '*Śuddham dhūrtam miśramiti bhedāt tat trividham punaḥ,*
*Kulastrī-nāyikam śuddham, gaṇikā-nāyikam param,*
*Prādhānyam ubhayor yatra miśram parkaraṇam viduḥ'//*
—*Kā. P. r. i. S. D., p. 354 foot-note — 3.*
3. M. M. p. 70, last line.
4. S. D. VI, 226.
5. Rucirā on S. D. p. 508, line 15.

*śāstra* ; and in the practice of the playwrights too, what Viśvanātha holds could be true only in case of the Mṛcchakaṭika, but does not find application to the Mālatī-Mādhava, nor to the Mallikā-Māruta. Viśvanātha continues to say that in a *prakaraṇa* the hero should be only of *dhīra-praśānta* type, and the erotic alone could be the ruling sentiment.

## III

## BHĀṆA

BHĀṆA or a monologue is a one-act play wherein the hero speaks for himself as well as for other characters who are imaginary and supposed to speak *in absentia*. It is feigned as though the speech of the addressee is proceeding from void In fact, while staging a *bhāṇa* it is only one actor that appears on the stage who addresses to a feigned listener and, for begetting his reply introduces the expression, 'what, do you say' ( *kim bravīshi* ) and himself speaks out the statement of the addressee. That is why it is called a *bhāṇa* or a monologue.[1] The plot of the play is purely a creation of the poet's own imagination. The body of the play measures to a single act only, and as such, it has only the Opening (*Mukha*) and the Conclusion ( *Nirvahaṇa* ). To a large extent it contains a description of knavish exploits by a senior parasite engaging a host of other accomplices with him. Rakes and parasites, whores and strumpets, match-makers and procurers form the *dramatis personæ* with gaiety and mirth as their chief occupation. In their pursuits mainly valour and blissfulness ( *saubhāgya* ) are depicted. The hero is a gay character ( *lalita* ) whose mode of behaviour is ruled over by the Bharatī Vṛtti. The heroic and the erotic are the main sentiments in a monologue, and as subsidiaries, the furious ( *raudra* ) and the comic ( *hāsya* ) could be conveniently introduced. One of the important characteristics of the monologue is the use of all the ten

1. The etymology of the term is, '*bhaṇyate gaganoktyā nāyakena sva-para-vṛttam yasmin iti bhāṇaḥ.*' For defn. vide N. XVIII–160; D. R. III–49; S. D. VI–227; B. P. p. 244, 19; M. M. p. 71; N. L. R. 2843; N. D. vv, 81, 92.

subdivisions of the Gentle dance ( *lāsyāṅgas* )[1]. By virtue of predominence of the Bhāratī Vṛtti, various sub-divisions of humour ( *prahasana* )[2] find place in a monologue. In other particulars it borrows the pattern from the *Nāṭaka*.

## IV

## VYĀYOGA

VYĀYOGA or a Military Spectacle is a type of shows wherein several characters disagree with one another[3]. A *Vyāyoga* deals with a popular topic and its chief characters are also well-known ( *khyāta* ). The term,'well-known' is used here in the same sense as in the case of a *Nāṭaka*[4]. The body of the play is shorn of two junctures, the Development and the Pause, and is made up of only three junctures, the Opening, the Progression and the Conclusion. The style is, on the whole, vehement ; and the dispute is related to anything save a woman. The hero of the play is invariably of *dhīrodātta* nature mostly behaving in a sobre way or the *Sāttvatī Vṛtti*. The behaviour of his adversary is mostly vehement and characterised by the *Ārabhaṭī Vṛtti*. The majority of characters in this type of play should be of men. Whereas the entire play has hardly any womanly softness about it there is paucity of female characters. It is a one-act play, and the duration of action is generally limited to the course of one day only. Bharata, however, directs that the hero of a *Vyāyoga* should not be a divine figure, nor a king, nor a sage [5].

1. Vide Chap. VII, Sec. vii (b) *infra*.
2. Vide Chap. II *infra*.
3. The title, *Vyāyoga* is derived as '*Viśeṣheṇa ā yujyante pātrāṇi yatra*.' For defn. see N. XVIII–141 ; D. R. III–60; B. P. p. 248 ; M. M. p. 72 ; N. L. R. 2794; N. D. V. 74.
4. Vide p. 3 *supra*.
5. The term, '*rājarṣhi*' is interpreted as a cumulative compound by Abhinava Bhāratī. ( G. O. S. Edn., Vol. II. p. 445 line 2 ). But in practice, it is submitted that it is hardly correct. For it is inconsistent with the original text, '*Prakhyāta-nāyaka-śarīraḥ*.' If the hero is a well-known character, there is every likelihood of his

## V

## SAMAVAKĀRA

SAMAVAKĀRA is a dramatic representation in which there is fusion of several types of action, characters and motifs.[1] It is peculiar in its composite elements, and differs from an average show in several respects noted below :

In the first place it deals with different sets of objects to be verily achieved by demons and deities. The deities here include all the shining ones ( *devas* in the literary sense ), that is to say, all orders of divinities, and the semi-divine and the superhuman beings of various classes like the *Kinnaras, Vidyādharas, Gandharvas, Aśvamukhas* and others. This is the one type of shows which admits a divine hero. It cannot have a mortal hero according to Bharata, Dhanañjaya and Śāradātanaya who specifically direct that the hero of a *Samavakāra* could be one from among gods and demons.[2] Viśvanātha, on the other hand, observes that they should be gods and men.[3] Thus he differs from the rest of the canonists in admitting human beings and rejecting demons out of the order of heroes prescribed for a *Samavakāra*. Then again, according to him the heroes should be well-known. The term, 'well-known' seems to be used by him in the same sense in which it is used in case of *Nāṭakas*. He further adds that these heroes should be of the gallant ( *udātta* ) type.[4] Here again, there appears a difference of opinion in regard to the character of the heroes. If they are to be gods and demons, the *dhīrodātta* character, which generally belongs to high executive

being either a *kshatriya* or a sage. This possibility is further borne out by such specimens as the famous Vyāyogas of Bhāsa, of the poet Vatsarāja and also the Saugandhikā-haraṇa of Viśvanātha.

1. Etymologically, it means '*Saṅgatair-avakīrṇaiśca arthaiḥ kriyate iti Samavakāraḥ*,' and purports to contain several scattered items of action finally connected with each other.
2. N. XVIII, 114-128; D. R. III, 62-68; M. M. p. 72; B. P. p. 248-250; N. D. p. 124; N. L. R. 2811.
3. S. D. VI, 234-240.
4. S. D. VI, 235 b.

officials, cannot be found in them, for they bear naturally a haughty ( *uddhata* ) temperament and have an overbearing behaviour. The Abhinava Bhāratī[1] has, however, tried to get over the difficulty by advancing the view that the gods and demons are to be delineated as overbearing in comparison to the human conduct, but among themselves they are again quiet, gay and terrific in their temperaments like Śiva, Brahmā and Nṛsiṁha. Thus, the term, *'udātta'* is to be interpreted in a relative sense. A *Samavakāra* is supposed to have twelve principal characters or heroes. Here too, the interpretation is manifold : some canonists believe that all the twelve are expected to take part in each act of the play, the action of which is to be divided in three acts only. There are others like the authors of the Nāṭya-darpaṇa who make a division of the *res-business* and hold that a set of four heroes forming two pairs of adversaries should be introduced in each act of the play. One wonders how this alternate introduction is likely to culminate in unity of action. In such a case, there would be a plurality of motives, as Viśvanātha suggests, each being differently pursued by the three sets of the heroes.

Secondly, *Samavakāra* has only four junctures, namely, the Opening, the Expansion, the Pause and the Conclusion, and the whole range of action is to be spread over three acts only. It has the absence of Catastrophe or the *Vimarśa Sandhi*. Division of action in a *Samavakāra* would, therefore, be like this : the Opening and the Expansion are to be concluded in the first act, and the remaining two junctures would occupy the second and the third act respectively. It therefore follows that the duration of action displayed in the first act is expected to take the longest time, i.e. six *muhūrtas*,[2] the second act will contain such portion of action as will occupy two *muhūrtas*, and the last act will be the shortest, its duration in period of time taking one *muhūrta* only. Thus the entire action will endure nine *muhūrtas* or eighteen *nāḍikās*.

1. A. B. ( G. O. S. ), Vol. II p. 437, ll. 9-11.
2. A *muhūrta* is equal to two *nāḍikās* and is equal to forty-eight minutes. A *nāḍikā* is a *ghaṭikā* which is of twenty-four minutes. ( Apte – S. E. D. p. 540 )

Thirdly, the sentiment ruling over the action of the play should, in view of the type of the heroes leading the action, be chiefly heroic or furious. The gentler sentiments can less prevail, and that too only for a short duration. The erotic sentiment will, however, have its place but only as one of the roots of quarrel and would, therefore, remain as a merely casual and subordinate emotion. Under the circumstances, it is obvious that the play will afford little room for the soft bearing ( *Kaiśikī vṛtti* ) and more for the heroic and the horrific ones, the *Sāttvatī* and the *Ārabhaṭī*.

Fourthly, there is a queer combination of several discordant elements in the plot of a *Samavakāra*. Bharata says that it always contains three types of horror, three types of passion and three types of deception.[1] The types of horror become three according as they spring respectively from an animate object like a lion or a wild elephant; an inanimate object like a bolt or a lightning; and from both the living and the lifeless objects as shouts and shrieks in a confusion caused, say, by conflagration or an invasion. The three kinds of passion are pious ( *dharma śṛṅgāra* ), the voluptuous ( *kāma śṛṅgāra* ) and mercenary ( *artha śṛṅgāra* ) which differ according as they respectively relate to love with a married consort, for a spinster or an adulteress, and for concubines and harlots who are gained merely for pecuniary consideration. The three types of deception are deception by men, or misconception of things in respect of their intrinsic nature, or misapprehension of a situation. It is also prescribed that the element of passion, if any, should invariably be introduced in course of the first act.

Fifthly, Bharata directs that metres employed in a *Samavakāra* should be mostly irregular,[2] generally consisting of six or seven syllables in a foot. Viśvanātha, on the other hand, prescribes that a *Samavakāra* should better have long and heavy metres like the *Sragdharā*.

1. N. XVIII, 115;
2. Vide Chap. VII (6) *infra*, and N. XIV–38, 56; XV—117 ff.

Lastly, in a *Samavakāra* there is one more convention: the use of the Drop (*bindu*) and of the Introductory Scene (*preveśaka*) is forbidden.[1] With these peculiarities a *Samavakāra* does in other respects follow the scheme of the *Nāṭaka*, subject, however, to one exception, *viz.*, more copious use of the different members of *Vīthī* and *Prahasana* should be made in a *Samavakāra* than what is done in a *Nāṭaka*.[2]

## VI

## ḌIMA

ḌIMA[3] follows the pattern of a *Nāṭaka* with following reservations:

"It has only four acts and four junctures omitting the Pause (*garbha-sandhi*). Invariably it contains the furious (*raudra*) sentiment, and does not admit the comic nor the erotic sentiment. It has sixteen principal characters, one more vehement than the other. They are mostly gods, *yakshas*, *rākshasas*, *piśācas*, and other infernal beings (*pretas*). Occasionally even the *mahārājas*[4] are also included. The mode of the behaviour of the characters is either heroic (*sāttvatī*) or horrific (*ārabhaṭī*), which remains conspicuous by deeds of magic, sorcery, duels and exciting feats. It also depicts the solar and the lunar eclipses and the fall of stars and meteors in course of its action. There are no introductory scenes like

1. B. P. p. 250, 4; N. D. p. 125; S. D. VI, 236 b.
2. N. XVIII-117.
3. The title, '*Ḍima*' is derived from the noun '*ḍima* or *ḍimba*', meaning an affray. It may be derived from the root 'ḍim – I P' to hurt. As the play is chiefly a struggle it is called *Ḍima*.
4. The word, 'mahārāja' denotes a class of divine beings.

आदित्य-विश्व-वसवस्तुषिता भास्वरानिलाः ।
महाराजिक-साध्याश्च रुद्राश्च गणदेवताः ॥
विद्याधरोऽप्सरो-यक्ष-रक्षो-गन्धर्वकिन्नराः ।
पिशाचो गुह्यकः सिद्धो भूतोऽमी देवयोनयः ॥ Am. K. I-i-10, 11

the *Vishkambhaka* or the *Praveśaka,* and the duration of action extends to a period of four days spread over the four acts of the play" [1]. The plot of a *Ḍima* should indeed be well-known ( *khyāta* ).

## VII

## ĪHĀMṚGA

ĪHĀMṚGA[2] is a one-act play or a play in four acts. The hero is necessarily a vehement ( *uddhata* ) character, whether a divine or a human being. The whole plot hinges round the acquisition of a woman, mostly a celestial damsel, who is difficult to obtain. There are feuds and combats on her account, leading to a tragic end, though the actual death of the hero is to be tactically avoided from the stage. The plot of the play is of a mixed kind : partly, invented by the poet and partly, legendary. It is necessary to bring the leaders of the episode ( *patākā-nāyakas* ) on the stage. They could be mortal or divine, but ever-ready to rise to the occasion and help the hero. According to Viśvanātha the number of such auxiliaries should be ten, making a total of twelve characters in all.[3]

## VIII

## UTSṚSHṬĀṄKA

UTSṚSHṬĀṄKA depicts a well-known story, Bharata, however, permits even an imaginary plot to form its basis. It has only mortal characters. Mainly it contains the pathetic sentiment *(karuṇa-rasa);* and there is a total absence of strife and affrays. It has profuse lamentations of bewailing women, and speeches full of remorse and sorrow, but the end is never tragic.

1. N. XVIII–133–40; D. R. III–72–74; M. M. p. 73; N. D. p. 131; S. D. VI, 241; B. P. p. 221; N. L. R. 2836; R. S. III, 197.
2. It is so named because the hero of the play is in a wild-goose hunt and pursues an unattainable lady, *'Īhate mṛgavad yasmin saḥ.'*
3. N. XVIII–132; D. R. III–12b; M. M. p. 73; N. D. p. 131; S. D. VI, 245–9; B. P. p. 253; N. L. R. 2839, R. S. III–284.

There is only one and one mode of behaviour, namely, the *Bhāratī Vṛtti*. It is called an 'utsṛshṭāṅka' for the reason of absence of other *Vṛttis;* and as such, it is an isolated piece dealing with the one incident of bewailing of a person whose life is about to end[1].

## IX

## VĪTHĪ

VĪTHĪ is a one-act play[2] with a fictitious plot. Although the ruling sentiment is erotic, other suitable sentiments could nevertheless be introduced. It contains only two junctures, the Opening and the Conclusion ; all the same, it evinces within its short compass all the sources of the plot ( *artha-prakṛtis* ), the germ, the drop, the episode and others[3]. It contains a regular Induction ( *prastāvanā* ) and gets introduced with an abrupt dialogue ( *udghātyaka* ). The characters are only a few, preferably one or two, who would manage the conversation on the stage anticipating replies through speeches from void. According to Kohala it is supposed to have all sorts of characters, both high and low [4]. The use of the members of Gentle Dance ( *lāsyāṅgas* ) in this play is essential according to Bhojarāja whereas it is optional according to Kohala.[5] *Vīthī* has its own thirteen sub-divisions known as *Vīthyaṅgas*. These *Vīthyaṅga*s as sub-divisions of the *Vīthī* which also serves as one of the elements of the *Bhāratī Vṛtti* should be essentially adopted in the preliminary frame-work of the Induction of a

1. '*Utkramaṇonmukhā sṛshṭiḥ yāsām tā utsṛshṭikāḥ, tābhiḥ-ankitaḥ-iti'.*— Guṇacandra—N. D. p. 130 bottom.
2. For defn. vide N. XVIII-132; D. R. III 72b; M. M. p. 72; N. D. p. 131; S. D. VI, 245-249; B. P. p. 253; R. S. III; N.L. R. 2839.
3. Vide Chap. III. *infra.*
4. '*Uttama-adhama-madhyābhir yuktā prakṛtibhis tridhā / eka-hāryā dyi-hāryā vā sā Vīthī-iti abhisaṁjñitā //'* —*Kohala.* ( *r. i. p. N. D. p.* ) *321*
5. q. i. Bhāvaprakāśa ( ref. p. 251, ll. 6-7 )

play. They could also be freely used by the playwrights at almost all the places as and when needed. The title, '*Vīthī*' itself signifies that it is like an avenue open for all kinds of shows and could profitably be used in all the junctures.

## X

## PRAHASANA

PRAHASANA is a farce with comic characters. It contains all the ten sub-divisions of *Vīthī*. It is presented in costumes suited for comic scenes like the motley dress ; and the language is also light so as to tickle the audience to laughter.[1] The *Prahasana* is of two kinds : regular ( *śuddha* ) and irregular. ( *saṅkīrṇa* ). The former type contains characters like monks, *brāhmaṇas*, heretics, servants and parasites ; whereas the latter contains vehement and low characters like harlots, strumpets, slaves, villains and hangers-on. There is yet a third type of farce recognised by the Daśarūpaka and the Mandāra Maranda. The third type is distinguished by the name *Vikṛta* or the modified farce, and contains such characters as eunnuchs, chamberlains and even ascetics presenting a lover's character and making speeches full of amorous humour and dalliance. Dhanañjaya further adds that a farce may contain almost all the six varieties of the comic sentiment.[2] Śiṅga Bhūpāla details the different elements of a *Prahasana*, which are ten in number[3] and could be generally employed in all types of shows. One of the important characteristics of a *Prahasana* is the presence of all the features of Gentle Dance ( *lāsya* ). In regard to other particulars, the junctures and the modes of behaviour, it follows the pattern of a *Bhāṇa*.

1. For defn. vide N. VIII-150; D. R. III 54; M. M. p. 71; B. P. p. 247; S. D. III, 260-62 N. D. p. 128; R. S. III, 268; N. L. R. 2900.
2. Vide Chap. V *infra*.
3. Vide Chap. IV. *infra*.

These are the ten principal varieties of shows to which may be added a Mahānāṭaka,[1] a play of the Nāṭaka pattern with ten or more acts like the Bālarāmayaṇa or the Hanumannāṭaka. There are also a few minor varieties called *upa-rūpakas*. A few of them have attracted the fancy of the playwrights, and so they also deserve mention here :

1. Nāṭikā[2] : It is one of the most popular types of minor forms of plays. It contains a number of female characters. The hero of a *nāṭikā* is invariably a king, a *dhīra-lalita* character. The *motif* of the action is love and acquisition of kingdom. The element of marvel is the chief interest, and both the means and the end are peculiar and strange. The plot is not based on a historical fact, but is created by the invention of the poet. It is spread over four stages of action. Consequently, it has only four junctures with the omission of Pause or the *Vimarśa-sandhi*. Throughout the play the bearing of the hero is gay and mirthful. He is in the *Kaiśikī-vṛtti* which is in keeping with the main theme ruled over by the erotic sentiment. Generally, there are more than one spouse to the hero, the queen presenting a very shrewd and formidable character always swaying over her lord. In respect of all the other peculiarities it closely follows the pattern of a *nāṭaka*.

2. Prakaraṇī[3] : It is, in fact, only a dimunition of a *Prakaraṇa*. Its plot is original ( *utpādya* ), and its hero is an aristocrat, a minister or a wealthy person. In respect of its constitution, the stages of action and the junctures, it conforms to the form of a *nāṭikā*. In short, just as a *nāṭikā* is a smaller size of a *nāṭaka* so is the *prakaraṇī* of a *prakaraṇa*.

1. S. D. VI. 224 a.
2. For defn. vide N. XVIII, 110; D. R. III, M. M. p. 73; B. P. p. 247; N. D. p. 120; S. D. VI, 269–72; R. S. III; N. L. R. 2745.
3. S. D. VI, 306; N. D. p. 112; M. M. p. 73.

3. Bhāṇī [1] : It is a wee-monologue, a sub-class of *Bhāṇas* or monologues. It has only a few characters, and only two junctures, the first and the last. It contains mostly the verbal ( *bhāratī* ) or the gay ( *kaiśikī* ) bearing. Of all the other characters the heroine of a *Bhāṇī* is a very noble person. The peculiar feature of a *Bhāṇī* is its seven sub-divisions ( *aṅgas* ) which may be used with adavantage in other types of shows as well, including the major ones. They are: [2]

| | |
|---|---|
| *Upanyāsa,* | a casual introduction of the dramatic *motif* ; |
| *Vinyāsa,* | an insertion of some statement of despair ; |
| *Vibodha,* | a loss of illusion or clarification of some misunderstanding ; |
| *Sādhvasa,* | a deliberate mis-statement of facts ; |
| *Samarpaṇa,* | a speech full of sarcasm and wilful taunt proceeding from feelings of wrath or grief ; |
| *Nivṛtti,* | a citation of some illustration in support of a statement made ; and |
| *Saṁhāra,* | a point of culmination of *motif* into conclusion. |

The Nāṭya-darpaṇa, however, has one more pattern of this type known as *Bhāṇaka*[3]. It consists of vehement characters without a female character. The action is, however, accompanied with a melody of song ( *tāla* and *anutāla* ).

4. Troṭaka : It is a play which is composed of five, seven, eight or even nine acts. It has divine as well as mortal characters, and appearance of the clown ( *vidūshaka* ) is expected in every act. The only extant work cited as its specimen by all the canonists is Vikramorvaśī. It, therefore, appears that the mixed nature of characters is the only essential point of difference between a *troṭaka* and a *nāṭaka* ; for, in all other respects, the former agrees in toto with the model of the latter.[4]

1. S. D. VI, 308-309a; N. D. p.215; B. P. p. 262.
2. S. D. VI. 309b–303a; N. L. R. 3162 et seq.
3. N. D. p. 215.
4. S. D. VI, 273; N. L. R. 2766.

5. Saṭṭaka[1] : It is a show which follows the pattern of a *nāṭikā* with the difference that a *saṭṭaka* has only one language throughout the play, be it Sanskrit or preferably any one of the Prākṛta dialects. It does not have a *Vishkambhaka.* The acts in a *saṭṭaka* are named as *'javanikāntara.'* The element of marvel dominates over the entire range of its action. Viśvanātha differs from other canonists and denies the use of Sanskrit in a *saṭṭaka.* He maintains that the whole plot of a *saṭṭaka* should be couched in Prākṛta. His view seems to be based on the specimen of the Karpūramañjarī alone.

6. Prekshāṇaka : It is a class of plays in which are depicted scenes of great excitement and of marvel presented by numerous characters meeting in a street, a drinking house or at a common place.[2] "The hero is mostly a low character" enjoins Viśvanātha, who cites for its specimen the Bālivadha, a play not so far available. The title of the play, however, does not seem to bear out the view of Viśvanātha for the reason that its hero could be surmised in a person no less than Śrī Rāmacandra. It is further held by the canonists that different dialects of the Prākṛta should be used in this type of play, and among them the Śaurasenī is to remain prominent. Its plot is to be woven in three junctures only, omitting the junctures of Development ( *garbha* ) and of Pause ( *vimarśa* ). There is no *Sūtradhāra* to introduce the play : the benedictory song ( *nāndī* ) is to be sung from behind the screen and then follows the laudation ( *prarocanā* ), another element of the verbal bearing.

1. S. D. VI, 276; B. P. p. 269; N. D. p. 213 bottom. It may be noted in this connection that the names of the most of these minor plays are mere proper names ( *rūḍha* ), and even if their derivation could be traced to certain roots and analogies, it cannot be happily done without a far-fetched sense as in the case of *Saṭṭaka, Troṭaka* and others.

2. It is otherwise spelt as *'prekshaṇaka'* or even *'preṅkhaṇaka'*. For defn. vide B. P. p. 263 9; N. D. p. 214; S. D. VI, 266; N. L. R. 3192.

7. Chāyā-nāṭaka. There are some published plays like the Dūtāṅgada which bear the generic name of *'Chāyā-nāṭaka'* in their colophones, and some of the modern playwrights like Mm. Śankaralal use the name, *Chāya-nāṭaka* in apposition to the title of the play. Nevertheless, the form of *Chāyā-nāṭaka* is nowhere defined by any known work on Sanskrit dramaturgy. This class is perhaps a late creation ; and "it is extremely doubtful", observes Dr. Keith,[1] "at what date the shadow-drama appeared in India". Its chief characteristics justifying its distinction from other *rūpakas*, especially the parent one, *viz*, the *nāṭaka*, could be generalised only by an analytical examination of a sufficient number of plays thrown in this category; and *a fortiori* conclusion in regard to the nature and the constitution of such a play would abide by the practice of the playwrights in this behalf.

Besides these few types of minor shows described above, there is a long list of sub-shows catalogued by later cononists like Viśvanātha, Rāmacandra and Guṇacandra, Śāradātanaya and Sāgaranandin. This list includes ( i ) *Goshṭhī*, ( ii ) *Rāsaka*, ( iii ) *Prasthāna*, ( iv ) *Ullāpya*, ( v ) *Kāvya*, ( vi ) *Sañllāpaka*, ( vii ) *Śrī-gadita*, ( viii ) *Śilpaka*, ( ix ) *Vilāsikā*, ( x ) *Hṛllīśa*, ( xi ) *Durmallikā*, ( xii ) *Nāṭya-rāsaka*, and ( xiii ) *Nartanaka*.

Thus they number thirteen[2] in addition to the seven described above and it seems from their nomenclature that some of them belong to the second category of the audio-visual poetry consisting of *Nṛtta*. Some of the modern playwrights have, no doubt, tried their hands with one or the other of these patterns, but the works traditionally mentioned as illustrations of these thirteen varieties by various canonists are mostly inextant, and treatment of the dramaturgical laws concerning them and their application has to await the availability of such specimens. The practice of the playwrights as visible in some of the speci-

1. Sanskrit Drama p. 214; line 4.
2. Vide B. P. p. 262; et seq.; N. D. pp. 213, 215; S. D. VI, 277–305; N. L. R. ll. 3026–3213.

mens available in the modern Sanskrit literature[1] and some older works would be observed later on at its proper place.

There is a well-known saying that '*Nāṭaka* is the original specimen of all dramatic representation'[2], all other types of shows, both major and minor, therefore, draw upon *nāṭaka* for the various elements in their constitution and of embellishment. Thus they follow to a large extent the model of a *nāṭaka* in respect of the scheme of plot, the use of language, the poetic artifices, the dramatic etiquette and conventions which become responsible for their make-up on the whole. If the model of the pattern becomes known, all other types which follow the pattern in general become easily intelligible. For this reason Bharata and other canonists have dealt with the scheme of *nāṭaka* at length ; and on the same principle it is discussed in all its details here as well.

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1. e. g. Pārtha-pātheyam is designated as *Ullāpya* by its author, Prabhunārāyaṇa Siṁha ( Varanasi, 1957 ), and 'Sāvitrī-caritam' as *Chāyā-nāṭaka* by Mm. Śaṅkaralal ( Bombay, 1939 ).

2. '*Āhuḥ prakaraṇādīnām nāṭakam prakṛtim budhāḥ*'— M. M. p. 69, 21.

# CHAPTER II

## PRELIMINARIES OF DRAMA

Before beginning a show, the stage-manager ( *Sūtradhāra*[1] ) inspects the theatre and its sorroundings. All the pre-show items of work are collectively called *Pūrva-raṅga-prasādhana* or simply *Pūrva-raṅga*.[2] According to Bharata it consists of nineteen items. These are directed to be carried out without being noticed by the audience, except the benediction ( *nāndi* ). It is not, therefore, proposed to describe at length[3] any of these items of the *Pūrva-raṅga* except the *Nāndi*, which is recommended specially to be recited before the audience by the *Sūtradhāra* for averting any evil that may impede the success of his performance.[4]

## I

## INVOCATION: NĀNDĪ

*Nāndi* is defined by Bharata as the utterence of benediction, invoking grace of a deity, a *brāhmaṇa* or a king for the welfare of the audience and the actors.[5] It should be sung by the stage-manager in the fourth note of the gamut. Etymologically, the expression *'Nāndi'* is derived from the root, *'nand'* to rejoice, and the purpose of its recitation is to rejoice

1. He is designated as the *Sūtradhāra* for the reason that he bears the entire responsibility of enacting the play and carries with him, as it were, the string ( *sūtra* ) of the dramatic performance. He is the actor-in-chief, and assumes the rôle of some character in the play.
2. Etymologically, the term, *'Pūrva-raṅga'* means 'stage-in-front' or theatre according to Dhanika—Ava. p. 63, 10.
3. Vide *below* for further details, and for the full list Appendix A.
4. *'Yadapyaṅgāni bhūyaṁsi pūrva-raṅgasya nāṭake /*
   *Tathāpyavaśyam kartavyā nāndī vighnopaśāntaye //*— B. P. p. 197.
5. N., V. 24.

all those concerned with the show, be it as audience or actors.[1] The benedictory statement may be expressed in a verse or a group of verses. As it is believed by the Hindu theologians that there is a good deal of influence of the moon over sentimental enjoyment, the mention of the moon is considered a special merit in a *Nāndī* verse. Then again, a mention of other auspicious names like those of a conch, a lotus, a ruddy goose, a lily and the like is commended.[2]

The *Nāndī* should consist of eight or twelve feet according to Bharata[3]. The Mandāra Maranda considers a *Nāndī* to be good, if it has eight, ten, twelve, eighteen or twenty-two feet. Thus he does not mean to regulate the measure of the *Nāndī*, but recommends the popular mode to be observed as far as possible.[4] Śāradātanaya, however, feels that the *Nāndī* may have as many sentences as may be necessary for the expression of benediction and also incorporates the view of others who accept the *Nāndī* of even four feet.[5] Śiṅga Bhūpala believes that the *Nāndī* may have eight, ten or twelve feet.[6] Thus from a number of authorities, it becomes established that an eight-footed *Nāndī* is more in vogue, though the one with four, ten and more than twelve feet may not become out of order.

The unit of measure for the *Nāndi* is the foot, which too is calculated in different ways. Apparently, it seems that metrical foot should be the unit for purposes of calculation; but in fact, the authorities differ and suggest alternatives in this behalf. Bharata is silent on the point, but the Nāṭya-pradīpa has put together the different views in his oft-quoted couplet[7], which states, "some say that one quarter of a verse is the

1. *'Nandanti kāvyāni kavīndra-vargaḥ, kuśīlavāḥ pārishadaśca santaḥ /*
*Yasmad alam sajjana-sindhu-haṁsī tasmadiyam sā kathiteha nāndī //* N. P.
2. S. D. VI, 25.
3. N. V, 107.
4. M. M. p. 68, 3.
5. *'Bhavet nāndī vākyaiḥ kvāpi vivakshayā. samapadā' thavā* —B. P. p. 197, 14.
6. R. S. III.
7. *'Śloka-pāda-padam kecit, sub-tiṅantam athāpare /*
*Pare'vāntara-vākyaika-svarūpam padam-ūcire //'* —N. P.

measure of a foot, the others say that a grammatical word ending in a nominal or a verbal suffix makes a foot, while there are others who believe that the different clauses in the verse constitute the feet of the *Nāndī*". Abhinava Gupta-pāda has a different measure altogether. He holds that a measure of a foot in the *Nāndī* does not depend upon the words or clauses contained in it, but it depends on the musical cadence; and the foot ought to be measured in accordance with the beating time. The beating time may, however, be either triangular or quandrangular, i. e. consisting of three sets or four sets. If the foot consists of three sets of beating time then the *Nāndī* will have the number of feet in multiples of three, i. e. three, six, or twelve. If the foot consists of four sets of beating time, then the *Nāndī* will have four, eight or sixteen feet in it. Thus the measure of foot is the musical one in the opinion of Abhinava Gupta-pāda.[1] He records the opinion of some others also who believe that even a part of a quarter of a verse may be counted as one foot. This may be possible only where there are metrical pauses in every quarter of a verse. According to the different opinions, therefore, there are different measures making the *Nāndī* foot either to be the metrical foot, the grammatical foot, the snytactical foot, the musical foot, or the cæsural foot.

*Nāndī* is said to be of two types : it is either simple or suggestive. The simple one is known as *śuddhā*, and is of three kinds according as it contains benediction or obeisance or auspiciousness in its very statement.[2] The suggestive type of *Nāndī* is technically called '*Patrāvalī*'.[3] It is that type wherein the insertion of the germ *(bīja)* or some other important episode relating to the plot of the play is made by means of words capable of duplicate rendering or of suggestion through the figure of speech known

1. A. B. Vol. II, 217; Chāyā on S. D. p. 277-8.
2. '*Namaskṛtir māṅgalikī, āśīḥ patrāvalī tathā /*
*Nāndī caturdhā nirdishṭā, nāṭakādishu dhīmatā //* q. in Rucirā on A. R. p. 9, line 8.
3. '*Yasyām bījasya vinyāso, hyabhidheyasya vastunaḥ /*
*Śleshena vā samāsoktyā nāndī patrāvalī tu sā. //* N. P. (q. i. A. D. p. 6.)

as *Samāsokti*.[1] The author of the Kāvyenduprakāśa has got a different point of distinction for the types of the *Nāndī*. According to him it is of two kinds : *Nīlī* and *Śuddhā*. If in the *Nāndī* verse there is a direct mention or even an indirect reference, be it denoted or suggested, to the moon or the Sun, it is the *Nīlī* type of *Nāndī*. Otherwise it belongs to the *Śuddhā* type.[2]

As *Nāndī* is a benedictory verse and conduces to the well-being of all those who are concerned with the play, it has become conventional that the *Nāndī* verse should be free from blemish from the point of view of the metrical significance as well as of the script. According to the alphabetical Lexicon, it is believed that a particular letter connotes a particular idea of its own and has an individual deity presiding over it. Accordingly, the letter may be auspicious or otherwise. Similarly, the eight metrical feet ( *gaṇas* ) have different deities presiding over them, and have different effects, auspicious or inauspicious, as enjoined by the Chandas-Śāstra or the rules of prosody. It has, therefore, become a convention sanctioned in its large practice by poets of eminence that the opening verse ( *Nāndī* ) should commence with an initial letter of recognised merit.[3]

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1. For Defn. of *Samāsokti* Vide R. G. p. 495. This may be noted here that Bhāsa has devised a third type of *alaṅkāra*, viz. *Mudrā* as a vehicle for suggesting the names of some *dramatis personæ* in his plays. If the mention of the *alaṅkāras*, *ślesha* and *samāsokti*, is to be construed in essentially restrictive sense then Bhāsa may have a new type by itself, but if the expression '*Śleshṇa vā samāsoktyā*' be used in an illustrative sense directing an indirect expression of the germ or the plot of the play, then with the extended connotation I wonder if Bhāsa's *Nāndīs* could also fall under the '*patrāvalī*' class.
2. *Ādānam varṇanam vā bhaved yatrendu-sūryayoḥ* /
   *Sā nīlī syāt tadanyā tu śuddheti parigaṇyate* // S. D. p. 278.
3. Much stress is laid upon this aspect of the benediction by Bhāmaha who examines the script by saying that '*Ka*', '*Kha*', '*Ga*' and '*Gha*' bring wealth; '*ṅa*' brings glory; '*ca*' brings happiness, '*cha*' brings affection, and '*ja*' begets friends; '*jha*' and '*ña*' cause fear and death

No combination of letters of opposite effects is permissible in the opening sentence. The observance of this rule tends towards the prosperity of the hero of the play. The belief is based on the text, "with the sanctity of the opening letter there is prosperity of the hero."[1] Besides the orthographical choice, the selection of a proper metrical foot for opening the *Nāndī* is equally advised[2]. It is, however, believed that all the epithets of gods and goddesses are auspicious both metrically and orthographically[3]. Thus the Sanskrit drama

respectively; '*ṭa*' and '*ṭha*' result in despair and misery, '*ḍa*' fosters beauty, '*ḍha*' brings splendour, '*ṇa*' causes wandering; '*ta*' makes happy, '*tha*' results in warfare, '*da*' and '*dha*' result in pleasure, '*na*' brings joy, and the letters of the labial class respectively bring pleasure, fear, death, hardships and misery ; '*ya*' gives riches, '*ra*' causes burning, '*la*' and '*va*' create trouble ; '*śa*' and '*sha*' grant happiness, '*sa*' and '*ha*' lead to remorse, '*la*' ends in tragedy and '*ksha*' culminates in prosperity. This view is embodied in the verse :

"*Kaḥ kho go ghas'ca lakshmīm vitarati ca yaśo ṅastathā caḥ sukham chaḥ ;*
*prītim jo mitralābham bhaya-maraṇa-karau jhñau ṇṭa-ṭhau kheda-duḥkhe* /
*ḍaḥ śobhām ḍho viśobhām bhramaṇam-athaca ṇas tas sukham thaśca yuddham ;*
*do dhaḥ saukhyam mudam nas sukha-bhaya-maraṇa-kleśa-duḥkham pavaragaḥ ;*
*yo lakshmīm raśca dāham vyasanam-atha ca lavau kshaḥ samṛddhim karoti*" //

*K. Al. p.* 57.

1. "*Akshare pariśuddhe tu nāyako bhūtim ṛcchati*".
2. The Vṛtta-ratnākara points out that a Mollosus (*magaṇa*) brings in splendour ; a tribrachys (*nagaṇa*) gives life ; an amphimacre (*ragaṇa*) brings destruction ; an anapaestus (*sagaṇa*) results in wandering throughout the country ; a bacchius (*yagaṇa*) fosters nutrition ; an amphibrachys (*jagaṇa*) forebodes illness ; an anti-bacchius (*tagaṇa*) results in loss ; and a dactylus (*bhagaṇa*) promotes glory. The text is :
   "*Urvīm mastriguruḥ Śriyam vitanute naśca trilo jīvitam,*
   *Ro'gnir madhyalaghuḥ kshatim sa pavano deśa-bhramam prāntagaḥ ;*
   *Yo vāryādi-laghur bhṛtim dinamaṇir madhye gurur jo rujam,*
   *Dhatte to'nta-laghuḥ kshayam gurumukho bhas tārakeśo yaśaḥ*".—*V.R. p.* 7.
3. "*Devatā-vācakāḥ-śabdāḥ naiva nindyāḥ kadācana* /
   *Śuddhāste tu matās-sarve gaṇato lipito'pi vā.*" // *K Al. p.* 56.

opens with an auspicious song recited by the Sūtradhāra who thereby invokes the blessings for the successful enactment of the play and for the welfare of the audience.

Despite the specific direction of Bharata that '*Nāndī* should be recited by the Sūtradhāra at the very outset', there are certain canonists who do not subscribe to this view. Among them the position of Viśvanātha is quite peculiar. He defines and illustrates *Nāndī*, but at the end he remarks that he has done so only for the sake of recording the opinion of others. His own view is that the *Nāndī* like any other item of the *Pūrva-raṅga* should be done outside the stage before the show begins; and, therefore, there is nothing like *Nāndī* to be incorporated in the body of a drama. What appears as *Nāndī* in the opening verse of a drama is, in fact, a *raṅga-dvāra* or a Gateway to the play[1].

In support of this view he cites the definition of the *raṅga-dvāra*[2] from the Nāṭya-śāstra and takes it to mean that the *raṅga-dvāra* is the opening speech of the Sūtradhāra, which presents to the audience the verbal and gesticular representation for the first time. He further asserts that Bharata does not make any mention (*nirdeśa*)[3] that the *Nāndī* should be done only by the actors[4]. Here are some other arguments which Viśvanātha seeks to pile up to establish his view : ( i ) the eminent dramatists like Kālidāsa do not provide *Nāndī* conforming to the definition. This is illustrated by Vikramorvaśī. ( ii ) An unidentified authority on dramaturgy is quoted to

1. S. D.—VI—page 279, Ll. 6 et seq.— page 280 bottom.
2. "*Yasmād-abhinayastvatra prathamam hyavatāryate /*
*Raṅga-dvāramato jñeyam vāgaṅgābhinayātmakam.*" // *N. V—27.*
3. Here it may be noted that the term '*nirdeśa*' literally means 'mention', but Tarka-vāgīśa in his Vivṛti paraphrases it as a synonym of 'rule' (*niyama*) — S. D. p. 279. Siddhānta Vāgīśa, however, explains it in no happier way by translating the term as an 'instruction (*ādeśa*)'— Kusuma-pratimā : S. D. p. 295 (ra).
4. *Ukta-prakārāyāśca nāndyā raṅga-dvārāt prathamameva naṭaiḥ kartavyatayā na maharṣhiṇā nirdeśaḥ kṛtaḥ.* *S. D. p. 279.*

show that a play should begin with the *raṅga-dvāra.*[1] ( iii ) The earlier scribes had written the stage-direction, "after the *Nāndī*, the Sūtradhāra" at the very top of the script. This implies that it was not the practice of the playwrights to include *Nāndī* in their compositions. Viśvanātha, however, feels embarassed by the practice of the later scribes who wrote the above stage-direction not at the top of the text, but after some verse or verses of benediction. He feels obliged to explain this away, and he does it by interpreting the stage-direction to mean "the Sūtradhāra utters the *above* verse after the *Nāndī*. In fact, he has interpolated the word, 'above'.

The whole trend of the discussion of Viśvanātha leads to the conclusion that there is no *Nāndī* verse to be recited by the Sūtradhāra at the opening of the show as it is usually believed. According to him like every other item of the *Pūrva-raṅga*, even *Nāndī* is expected to be performed by the actors without being noticed by the audience, say, much before the actual commencement of the show. The first verse of the dramatic composition is simply an utterance of an auspicious statement by the playwright for the unobstructed completion of his composition, and it is also recited by the Sūtradhāra on the stage for the successful completion of his performance.[2] This verse being the first to be recited on the stage to the hearing of the audience he calls it the *raṅga-dvāra*.

This conclusion of Viśvanātha has really embarassed some of his commentators,[3] and it deserves a closer examination in the light of Bharata's instructions in this behalf :

1. '*Raṅga-dvāram ārabhya kaviḥ kuryāt*—' S. D. Ibid.
2. Vide Tarka-Vāgīśa's exposition in his Vivṛti p. 280. Ll. 9-12.
3. Tarka-Vāgīśa has attempted to adjust the incompatible view of Viśvanātha by saying that where there is *Nāndī* and no *raṅga-dvāra* the latter may be deemed to be super-imposed on the former under rules of succinctness (*tantra*); where there is no *Nāndī* but only *raṅga-dvāra*, the former is to be inferred from the result of the successful completion of the task and where there are many verses at the beginning of a drama the first couple of verses is

Bharata deals with the topic of *Pūrva-raṅga* in the fifth chapter of the Nāṭya-śāstra, his magnum opus on Sanskrit dramaturgy, and enjoins that the performance of the *pūrva-raṅga* before the beginning of a show is essential. The *pūrva-raṅga* consists of nineteen[1] subdivisions beginning with *pratyāhāra*, collection of the musical instruments and ending with *prarocanā*, the laudation. Out of these different items, the first nine pertain to the arrangement of the dramatic accessories and trimming them. The tenth is a series of songs making mention of several deities. This is evidently to set up and test the background music with particular attention to the voice of the musicians. The eleventh item is *Utthāpana*. This concerns the testing and adjusting of the steps, gestures and other physical movements of actors. Since this is the first occasion on which the actors appear on the stage, though still behind the screen, it is called *Utthāpana* or the virtual start. Then comes the twelfth item of the *pūrva-raṅga*. This is called *Parivartana*, as it consists of the actors taking a round of the stage and offering obeisance to the deities presiding over the cardinal points *(loka-pālas)*. Then follows the *Nāndī*, the thirteenth item. It consists of the recitation of the benedictory verse by the Sūtradhāra. After *Nāndī*, a song technically called *Śushkāvakṛshṭa* is sung. The import of this fourteenth item lies in the elimination of the unrhythmic elements in the musical rendering of the words of the songs.[2] Then comes the fifteenth item of the *pūrva-raṅga*, which is called *Raṅga-dvāra*, the Gateway of theatre. It is so named because it is in reality the last-minute test-rehearsal in which the action and the music are tested as a whole. Then follow the *Chārī* and the *Mahā-*

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*Nāndī* and the rest make the *raṅga-dvāra*. Siddhānta-vāgīśa, however, says that where the definition of *Nāndī* fits in the initial verse it is *Nāndī* as in Kālidāsa's Śākuntalam; and in other cases it is *raṅga-dvāra*. All the same it is evident that the commentators feel inclined towards the acceptance of the *Nāndī* in the initial verse of a drama... Ibid – S. D. p. 280 ; p. 290.

1. N.—V, verses 6–30.
2. B. P.-VII-Ll. 13–14.

*chārī* which are meant to charge the atmosphere, as it were, with the erotic or the horrific sentiment according to the needs of the drama under enactment. Then follows the dialogue between the jester *(vidūshaka)* or an attendant and the Stage-manager which is known as *Trigata*. This forms the eighteenth item of the *Pūrva-raṅga*. The last item is laudation *(prarocanā)*. Its function is to introduce the drama and its author to the spectators present in the theatre.[1]

This shows Bharata's direction that *Nāndī* should be recited without fail just after the ceremony of going round the stage.[2] He further instructs that the *Nāndī* should be recited by the Sūtradhāra "there *(tatra)*," which specifically means on the stage *(raṅga)*, even as interpreted by Viśvanātha himself. Notwithstanding the instruction so clearly expressed, he states in the same breath, as it were, that the great sage has made no mention of *Nāndī* to be sung on the stage. Moreover, Viśvanātha steps over the Gleaning song *(śushkāvakṛshṭa)*, and calls in the Gateway or the *Raṅga-dvāra* what in fact is the Invocation or the *Nāndī*. The definition of *raṅga-dvāra* on which he relies can not apply to any of the invocatory verses, because they are not meant for any representation *(abhinaya)*, vocal or physical. Moreover in Bharata's enumeration of the elements of the *Pūrva-raṅga*, *Nāndī* occurs much earlier than the *Raṅga-dvāra*. Nor is the *raṅga-dvāra* the last element to claim that the show commences immediately after it as Viśvanātha seems to seek the word, '*dvāra*' to denote. Thus this approach of Viśvanātha is not warranted by Bharata's aphorisms.

The next objection of Viśvanātha is that the initial verse found in the compositions of the poets like Kālidāsa does not conform to the definition of *Nāndī*. In support of this statement he cites the opening verse of the Vikramorvaśī as its illustration. It may be recalled here that *Nāndī*, as defined by Bharata and all other canonists, is a verse of benediction

1. N. Ibid.
2. '*Nityam yasmāt prayujyate*'...*N.*, *V*–24.

invoked to the grace of a deity, a *brāhmaṇa* or a king.[1] This essential feature of benediction is found in the initial verse of the Vikramorvaśī and also in the verses which open Kālidāsa's Śākuntalam and the Mālavikāgnimitram. Viśvanātha in his objection seems to depend perhaps on the number of feet which are found in a *Nāndī* verse. It may be pointed out here that the standard of eight or twelve measures is mentioned by Bharata in a subsequent verse[2] which contains a procedural direction and forms part of an adjective law of dramaturgy. Surely, it is not a defining verse[3] which could give the essential or substantive rule in this behalf. Viśvanātha is carried away in observing this lacuna in Kālidāsa's *Nāndīs*, probably, because they consist of a single verse of four metrical feet, and on the surface they do not appear to be in conformity with Bharata's statement that 'a Sūtradhāra has to recite the *Nāndī*, which is embellished with twelve or even eight feet.'[4] The quantum of foot is not mentioned by Bharata himself, and in this behalf all scholarship has to depend upon the learned commentators like Abhinava Gupta-pāda or other dramaturgists as Śāradātanaya, Rāmacandra, Śiṅga Bhūpāla, Bhojadeva and others. All of them believe that the opening verses in the Sanskrit dramas constitute the *Nāndī* or Invocation.

As previously observed there are different units recognised for reckoning the *Nāndī* feet, and with the calculation of the feet in accordance with one measure or the other, the initial verses to Kālidāsa's plays fall under the class of *Nāndī* even

1. *Vide p. 31 supra.*
2. '*Nāndīm padair dvādaśair-ashṭābhir vā' pyalaṅkṛtām*, *N.*, *V–107*.
3. N., V–24...Ibid.
4. "*Padair dvādaśabhir ashṭābhir vā'pyalaṅkṛtām*"—it may be noted that the procedural nature of the verse is further evident from the word '*alaṅkṛtām*' in the text ; for Bharata means that *Nāndī* looks splendid with eight or twelve feet. It does not therefore follow that a verse will cease to be *Nāndī* if it is not beautified by eight or twelve feet and hence this condition does not form part of the "*Svarūpa-ghaṭaka lakshaṇa*" of *Nāndī*.

in respect of measure.[1] Besides this, Viśvanātha seems to take a niggardly notice of the intitial verses in the plays of Bhavabhūti and Rājaśekhara which satisfy the requirements of *Nāndī*. At the top of all these, the inaugural verses which amply bear testimony to their being the *Nāndī* verses from all points of view have been overlooked in case of the Veṇī-saṁhāra and the Ratnāvalī, the two available dramatic pieces from which he draws copious illustrations for other dramaturgical canons.

The explanation which he appends to the stage-direction, 'After *Nāndī* Sūtradhāra', and his reference to the ancient scribal mode equally fails to stand any test, for all canonists have very clearly stated that *Nāndī* is most auspicious and is an essential part of the play to be enacted on the stage,[2] and should be recited at the outset. They further prescribe that 'after *Nāndī* should follow the speech of the Sūtradhāra to his attendant or the actress', which forms the *Trigata* element of the *Pūrva-raṅga* according to Bharata. It may be added here that the grammatical interpretation of Bharata's injunction, "that the Sūtradhāra should recite *Nāndī* always there in the theatre" containing the use of the potential '*paṭhet*' with a locative termination in '*tatra*' with a modifying adjunct '*nityam*' suffixed to it ; and the authorities of the Nāṭya-pradīpa and other canonists supported by a regular observance of *Nāndī* by all the dramtürges who specifically use the word '*Nāndī*' in their stage-direction, "after the *Nāndī*,[3] the

1. For further details vide infra, Book II– 'Kālidāsa's Model'.
2. "*Yadyapyaṅgāni bhūyaṁsi*—&c."
3. It may be mentioned here that a number of glossators in their scholia on such dramatic texts wherein the scribes have given the stage-direction, "*Nāndyante*" at the top of the opening verse have interpreted the term '*Nāndī*' as used not in its technical dramaturgical sense, but in the literal or lexical sense. According to the lexicon *Nāndī* means a trumpet or *ḍhakkā*, the blowing of which has been a stage-practice to signal the commencement of the show. Such a practice is in vogue among the Chakyars of Kerala and also in the film-theatres of the present day where the bell is rung. This explanation is

Sūtradhāra enters" establish that the initial verse which opens every Sanskrit drama is Invocation *(nāndī)* and not the Gateway *(raṅga-dvāra)*. In fact, each of the various parts of the *Pūrva-raṅga* has got a specific purpose and a special deity to propitiate ; and of them "the *Nāndī*", says Bharata, "propitiates the Moon",[1] who represents Delight. Since the aim of all dramatic literature is principally to delight, to feast the eyes, and tickle the sentiments of the learned, the playwrights have established a practice of making *Nāndī* the first substantive part of the drama to reach the audience, and of making it the very essence of the *Pūrva-raṅga,* which has, no doubt, *inter alia* several other elements possessing individual significance.

## II

## INDUCTION : STHĀPANĀ

AFTER the recitation of *Nāndī,* the Sūtradhāra is supposed to get out of the stage and another actor very much resembling him is to enter and introduce the occasion of the enactment of the drama, its title and the author. He is technically called the Establisher *(Sthāpaka)* or the Introducer. This actor presents the prelude in course of which he has to introduce conveniently the subject-matter of the drama as well. For this purpose he has to behave like a mortal being or a celestial one according as the characters to be introduced are mortal or celestial ones. He has also to adopt the ways and manners of the characters whom he is going to usher in at the close of the prologue. During this introduction he has to use the *Bhāratī Vṛtti* or the actor's verbal bearing. He is also supposed to refer to the critical sense of the audience in order to please them and to the artistic skill of the actors to create interest of the spectators in the performance. Invariably a song also forms part of the prologue in order to lend a musical background to the dramatic performance which is sung by the actress in attendance of the Establisher, who makes his exit

surmised on account of the fact that such a stage-direction is mostly found in such texts as form the reportoire of the actors.

1. N. V. 50.

after the close of the Introduction, which is technically called the *Sthāpanā*[1] or the Induction.

According to the scheme of the Sanskrit drama the Establisher, as stated above, appears on the stage after the exit of the Sūtradhāra and introduces the drama to the audience. The introductory portion is seldom a monologue, and so the chief actor *(Sthāpaka)* is attended by the actress *(naṭī)* or his associate who is known as *Pāri-pārśvaka*[2]. In the alternative, the clown *(vidūshaka)* may attend the Establisher.[3]

In the course of this dialogue the Establisher has to conduct himself in the *Bhāratī* manner *(Vṛtti,)* which is purely a mode of vocal operation of the actors who express themselves mostly in Sanskrit. This manner is called *Bhāratī*, for it belongs to the actors who are known in dramatic parlance as Bharatas that appear as such before the spectators without assuming the rôle of any character. The female characters, as they usually speak in the *prākṛta*, are not ordinarily supposed to assume the *Bhāratī Vṛtti* which admits speeches preferably in Sanskrit. In course of the prelude to all classes of Sanskrit shows, it is the actor who behaves *qua* actor and introduces the audience to the show. It, therefore, becomes evident that the Induction is entirely the province of the actor's performance and consequently of the *Bhāratī Vṛtti*.

There are four sub-divisions of the *Bhāratī Vṛtti* which are supposed to be present in Induction. They are :

( i ) Laudation *(prarocanā)* ; ( ii ) Avenue *(vīthī)* ; ( iii ) Humour *(prahasana)* and ( iv ) Insertion *(āmukha)*.[4]

1. It is also known as *Prastāvanā or Āmukha :*

   "*Āmukhum tat tu vijñeyam nāmnā prastāvanā'pi sā* //" S. D. VI.

2. Literally, it means 'one who remains by the side of the actor–in–chief.'

3. S. D. VI, 31.

4. It may be noted that the whole Induction is presented in the *Bhāratī Vṛtti* and hence the '*āmukha*, as the fourth sub-division of the *Bhāratī Vṛtti* may encompass the entire body of Induction including *prarocanā*, *Vīthī* and *prahasana*, but what is really meant

LAUDATION : After the seasonal song is sung and the occasion of the play is stated, the Establisher propitiates the sense of the visitors by introducing a eulogium commending the poetical virtues of the dramatürge and panegyrizing the faculty of critical appreciation of the audience. This element of encomium is called Laudation or *prarocanā* inasmuch as it helps the *Sthāpaka* in preparing an attractive atmosphere around him with a result that the audience thereby feel interested in the play which is to be staged before them[1]. This first element of the *Bhāratī Vṛtti, viz.,* Laudation is of two kinds : one, pertaining to the living beings and the other referring to the inanimate objects. This eulogy of the living beings may consist of the description of the merits of the author, the qualities of the visitors and the technical skill of the company of actors[2]. By reference to its tone the eulogy of the living beings may be again of four kinds : Gallant *(udātta)* as in Kālidāsa's Mālavikāgnimitram ; Vehement ( *uddhata* ) as in Bhavabhūti's Mālatī-mādhavam; Majestic ( *prauḍha* ) as in the plays of Rājaśekhara and Moderate *(Vinīta)* as in Śrīharsha's plays. The Laudation pertaining to inanimate objects may be by reference to time or place, as in Kālidāsa's Śākuntalam and Bhavabhūti's Uttara-rāma-caritam.

AVENUE : The second element of the *Bhāratī Vṛiti* is the *Vīthī* or the avenue. *Vīthī*, as the element of the *Bhāratī Vṛttī* is nowhere defined but is made explicit only by means of its well-known thirteen sub-divisions. Dhanika, however, makes the term clear on etymological analogy and states that it bears

by *āmukha* as the fourth member of the *Bhāratī Vṛtti* is, in strictu sensu, the concluding portion of the induction which inserts the germ of the dramatic plot or makes a mention of the dramatic character with whose appearance the show proper is deemed to have started. Hence the term '*āmukha*' is translated as Insertion to avoid confusion with Induction which is also called *Āmukha* or *Prastāvanā* in a metaphorical sense *(upalakshaṇa)* as it contains the '*āmukha*' or Insertion, the last element of the *Bhāratī Vṛtti*.

1. '*Unmukhī-karaṇam tatra praśaṁsātaḥ prarocanā*' — D. R. III-6.
2. Observe Śrīharsha's plays.

the title *Vīthī* because it has got a long series of its sub-divisions and they are found in all dramatic works. The Lexicon[1] defines *Vīthī* as the way *(mārga)* or a series *(paṅkti)*. *Vīthī* as the element of the *Bhāratī Vṛtti* satisfies its import by virtue of both of its meanings which become applicable to it in their tropical sense.[2] For it is the *Vīthī* because it is common like a highway to all the shows; it is again the *Vīthī* because it has a series of thirteen sub-divisions, which are noted below :

1. *Udghātyaka* or abrupt dialogue : it is defined in different ways by different authors. Bharata defines it as an element wherein the characters combine a particular set of words of inexplicit and equivocal sense with words of their own so as to complete the predication of the original statement and at the same time to convey its implications in the mind of the subsequent speaker.[3] For example, the *Sūtradhāra* in the Mudrā-

1. A. K. III; also Medinī.

2. It may be noted here that the *Vīthī* which is the element of the *Bhāratī Vṛtti* and consists of its thirteen well-known sub-divisions is entirely different from *Vīthī* which is a type of one-act plays and is described as one of the ten principal shows (vide p. 24 supra). As this *Vīthī* element of the *Bhāratī Vṛtti* is an omnibus element found in all types of shows or *rūpakas* it may equally well be found in the one-act play which is its name-sake. The fact that Bharata and other rhetoricians like Viśvanātha have described the thirteen sub-divisions below the definition of the *Vīthī* type of show does not by itself justify the belief that they belong to the one-act play called *Vīthī* and are available everywhere. It is only on account of the priority of sections that they are just dealt with below the type of the play. This does not justify the identity of the *Vīthī*, the element of the *Bhāratī Vṛtti* with the *Vīthī*, a type of play, for the latter is enjoined by Bharata to have the *Kaiśikī Vṛtti* throughout, and consequently it cannot be a part of the *Bhāratī Vṛtti*. It becomes still more evident when the canonists are found to illustrate the thirteen members of the *Vīthī* by citing passages from all sorts of plays other than those belonging to the *Vīthī* type. The identical names have been sufficiently responsible for the confusion.

3. N., XVIII-168.

rākshasa while conversing with the actress in connection with the Lunar eclipse utters that Ketu wants to overpower the *Candra* or the moon. This clause is picked up by Cāṇakya as one referring to Candragupta Maurya, his protegé, and is added by a vehement ejaculation from the latter speaker "who is there that craves to subdue Candragupta so long as I am alive !" In an instance like this it is that striking catchword that adds to the piquancy of the dramatic wonder at its very outset. There is another school of thought to which belong Dhanañjaya, Rāmacandra and also Abhinava Gupta-pāda who hold that the *Udghātyaka* consists in the presentation of a group of pithy words and their synonyms or in a striking catechism. The initial verse of the Mudrā-rākshasa is an example.

2. *Avalagita* or Continuance : This is defined as that element wherein a different purpose is shown to be served out of an action which never contemplated that purpose to be achieved.[1] Daśarūpaka illustrates this feature from Uttara-rāma-caritam by referring to Sītā's abandonment in forest while she had gone out for a sylvan excursion in satisfaction of one of her longings during confinement.[2] Viśvanātha, however, defines continuance as an element wherein, in course of the performance of a particular business, some other business akin to the former is found to be done.[3] He illustrates this feature by referring to the introduction of Dushyanta who was as much carried away by the speedy antelope as the Sūtradhāra himself was done by the melodious song of the actress in the Śākuntalam.[4]

3. *Prapañca* or Compliment. It consists in mutual praise which is untrue and provokes laughter, yet it serves some ulterior purpose.[5] For example, the conversation between the king and Susaṅgatā in the Kadalīgṛha in the Ratnāvalī wherein the

1. N. XVIII-169.
2. D. R. Ava. p. 66-Ll. 4-5.
3. S. D. VI-22.
4. Śāk. I-3.
5. N. XVIII-173, D. R. III-15; N. D. 97, B. P. p. 231-l. 6.

latter is jolting at the former who concealed the picture of of his darling at her approach presents the feature of compliment.[1] Avaloka, however, explains this feature as existing in mutual praise of qualities referring to the untoward deeds[2] and illustrates by the statement of Bhairavānanda in the Karpūramañjarī[3], which is not quite appropriate.

4. *Trigata* or Triple rendering : It is an element where similarity of sound is capable of yielding more than one sense. The statement may be a simple assertion or the one promoting laughter.[4] Kālidāsa's Vikramorvaśī presents an illustration of this element in the twofold interpretation of the resonance of the king's own speech construed as a response from the mountain.[5] Its use is recommended more in course of the Induction of a play by Śāradātanaya wherein a triad of actors is supposed to partake in such a conversation.[6]

5. *Chala* or Deception : It is an element to be spotted where one is misled to believe in words which are seemingly sweet and friendly; but are, in fact, pinching and unfriendly.[7] The result of such a belief is causing wrath, laughter or deception. The element of *Chala* expressive of wrath and ridicule may be illustrated by the speech of Bhīma and Arjuna to the ministers-in-attendence of Duryodhana in the Veṇīsaṁhāra in course of which they narrate the glory of the Kaurava Prince.[8]

6. *Vāk-kelī* or Repartee : This is defined in different ways by different authors. Viśvanātha defines it as an element exciting laughter by means of two or three replies.[9] Daśarūpaka

1. Rat. II–xiv–22 et seq.
2. D. R. Ava. p. 66.
3. Kar. I–23.
4. N. XVIII–179; D. R. III–16; S. D. VI–257; N. D. 98a; P. R. III–32; R. S. VII–168.
5. Vik. IV–51.
6. B. P. p. 231, 10.
7. N. XVIII–178a; D. R. III, 17a; N. D. 98; S. D. VI–257b; P. R. Ibid; R. S. Ibid.
8. Veṇī : V–26.
9. S. D. VI–269 : e. g. Rat. I. xvi–4.

calls it a speech-play arising from replying two or three times as Viśvanātha calls it or from stopping short in the middle of a speech.[1] Śiṅga Bhūpāla believes that it consists in completing the predication of a sentence of incompete predication.[2] Vidyānātha and Bharata, however, say that *Vāk-keli* is simply a conversation in the form of questions and answers.[3]

7. *Adhibala* or Outvying : This element is found in a conversation in course of which one seeks to establish one's own point by making supporting statements.[4] Daśarūpaka defines it as a dialogue in course of which one speaker outwits the other in his remarks.[5] A suitable illustration is found in the Śākuntalam where in the prologue there is a conversation between the actress and the manager, the latter saying, 'Please prepare every actor carefully', the former replying, 'nothing would be amiss due to your skill of enactment', the latter again establishing his point by saying 'till the satisfaction of the learned is gained, I cannot consider my art to have reached perfection'.[6]

8. *Gaṇḍa* or Abrupt Remark : This consists in construing a sudden remark of some one else, spoken in a state of flurry as something connected with a point of the hearer.[7] Kohala clears the point thus, "when something spoken or usually half uttered by a later speaker at the end of some complete statement of a previous speaker, notwithstanding any need for further predication *(ākāṅkshā)*, such a striking construction of words presents the element of *Gaṇḍa*."[8] It may be remembered there is no syntactical connection, as Mr. Apte[9] seems to have understood,

1. D.R. III–17b; e. g. U. R. III–26.
2. R. S. III–169: e. g. A. R. II–6 et seq.
3. N. XVIII–174 : P. R. III–15.
4. N. XVIII–178.
5. D. R. III–18a; S. D. VI–260a; N. D. 96b; B. P. p. 232 Ll. 10...
6. Śāk. I–ii ......et seq.
7. S. D. VI–260b; N. D. 97a; D. R. III–18a; B. P. p. 232 L. 11; P. R. III–15–23 ( p. 142 ); R. S. III, 171.
8. Kohala as cited by A. B. p. 459 L. 1 ( Vol. II– G.O.S. )
9. Apte : P. S. D. p. 396 Column III–Line 1.

between the former speech and the latter one, since it is purely a psychological construction quickly done by the nervous mind of the hearer in its state of flurry, fear, anger, deep remorse or similar feelings of intense character. Bharata's definition, however, is very prolix and yet vague and narrow. He calls that element as *Gaṇḍa* which is made up of an incomplete speech ( *bahuvacana* ) spoken by a person whose state of perturbance is envisaged in his very features and portends some untoward course of events which is in contradiction with the thought passing through the hearer's mind at the moment.[1] The speech is so abrupt as it were a bubble ( *gaṇḍa* ) and creates a sensational effect on the mind of the hearer. Hence it is called *Gaṇḍa.* An illustration, which will clarify the point further, may be found in the Uttara-rāma-caritam in the statement of Rāma, who, while describing the charms of Sītā, says, 'what of her is not beloved; if at all there is anything extremely intolerable of her, it is her separation'. At this juncture the portress enters and states, 'your highness ! it is there'.[2] Rāma asks, 'who is there ?' The portress replies, 'Durmukha.' Here the construction of an abrupt remark of the portress by Rāma as a statement connected with separation ( *viraha* ) purporting to augur that 'separation from Sītā is imminent' presents an example of *Gaṇḍa.*

9. *Nālikā* or Enigma : It is just like a tube conveying a hidden humorous remark through an enigmatical expression.[3] This is of two types : internal *(antar-lāpā)* and external ( *bahir-lāpā* ). The former has its clue within itself, and the latter has its reference somewhere beyond itself. For example, the speech of the Sūtradhāra in the induction of the Prasanna-rāghavam has a clue to its title in that speech itself and so it is *antar-lāpā.*[4] The other type may be illustrated by a dialogue in

1. N. XVIII-181.
2. U. R. I-38.
3. N. XVIII-174a; S. D. VI-261; N. D. 100a; P. R. III-X-4; D. R. III-19b; R. S. III-172; B. P. p. 232 L. 17.
4. PR. RĀ. I-7.

the Bāla-rāmāyaṇam where, in course of its induction, reference to the title of the drama is found in a series of sentences.[1]

10. *Asat-pralāpa* or Incoherent talk : According to Dhanañjaya it exists in a speech which lacks in cogency on account of sloth, insanity or puerility of the speaker,[2] e. g. in the Vikramorvaśī[3] Purūravasa's begging of the birds, beasts and the mountains his lost beloved in the forest. Bharata defines it as an element which consists in some salutary advice given to an unwise person who is loath to accept it.[4] Viśvanātha incorporates both the views while defining this element; he offers two specimens of incoherence[5] : ( i ) Lack of cogency in a statement pointed out by Dhanañjaya; ( ii ) Lack of cogency in a reply given, as may be seen in the Virāja-sarojinī when the king responds, 'Not this one—No, you are then Sarojinī, for you are behaving so sweet unto me.'[6] Thirdly, Viśvanātha holds that a non-acceptance of an advice given to an idiot is also a specimen of Incoherence, as in the statement of Gāndhārī to Duryodhana in the Veṇīsaṁhāra.[7] Likewise, Viśvanātha and Śāradātanaya[8] adhere to both these views and accept a twofold connotation for *asat-pralāpa.*

11. *Vyāhāra* or humorous talk : This consists in such a pithy remark as would be humorous and cause eagerness as well. The effect of such a talk is to serve the purpose of some one, other than the speaker in whom the latter is interested.[9] To illustrate, the remark of the jester to Mālavikā going out of stage after demonstrating her dance, 'please ! be corrected

1. B. R. I–x–4.
2. D. R. III–20a;
3. Vikra. IV–51.
4. N. XVIII–175; it may be noted that A. B. does not offer any suitable illustration to verify the view of Bharata; N. D. 99a.
5. S. D. VI–262; R. S. III–173
6. V–5.
7. Veṇī. V–ii–1 et seq.
8. B. P. p. 232 LL. 21–23.
9. S. D, VI–263 a ; D. R. III–20 b ; N. D. 56 ; P. R. p. 144–7; R. S. III–173a; B. P. p. 232, line 6.

and then go', is full of wit and detains her a whit longer within the sight of her lover and causes eagerness in the mind of Gaṇadāsa to know where his pupil faltered in her demonstration and engenders the amorous feeling in the mind of Mālavikā as well.[1] Bharata,[2] however, adds a qualifying adjunct inasmuch as he calls *Vyāhāra* as a witty remark which presents at the moment something which is to occur later on,[3] as for instance, the king in the Ratnāvalī says humorously, " by gazing at this fully blossomed creeper in the garden which is as graceful as a maiden, I shall cause the face of the queen blush with jealous indignation",[4] and thereby makes a fortuitous hint to his future acceptance of Sāgarikā as his wife. On the other hand Guṇacandra and Rāmacandra in their Vivṛti refer to some authority that chooses to call "that humorous remark a *Vyāhāra* which pertains to something ludicrous appearing before the speaker at the spot",[5] as is pointed out in the words of the Vidūshaka in the Mṛcchakaṭika who prays, 'Great Cāturthika ! take pity on me', and cuts a joke at the expense of Vasantasenā's mother who was suffering from an intermittent malady.[6]

12. *Avasyandita* ( also *Avaspandita* ) or Interpretation : This is the interpretation of a speech in a sense different from the one in which it is spoken.[7] Such an artifice, according to Bharata,[8] consists in a clever interpretation of a statement favourably, when it happens unwittingly to suggest something otherwise, e. g. the statement of the Sūtradhāra in the Veṇīsaṁhāra foreboding the evil of the Kaurava princes is inter-

1. M. III V-2.
2. N. XVIII-180.
3. Abhinava Bhāratī explains the text (*Pratyaksha-Vṛtti*) as presenting something there and then which is to happen, as Providence will have it, sometime in future — A. B. p. 458 (Vol. III—G. O. S.).
4. RAT. II-4.
5. N. D. p. 135—L. 11.
6. M. C. IV-xxix.
7. P. R. p. 143-1-3.
8. N. XVIII-170.

preted as a description of the autumnal season.[1] It also consists in giving a different interpretation to a statement spoken under the influence of some deep sentiment but requires to be reversed for reasons of practical diplomacy,[2] e. g. Vāsavadattā's statement to the hand-maid in interpreting her avoidance of setting in the herb meant for crushing the co-wife while wreathing the marital garland for Padmāvatī in the Svapna play;[3] or Dushyanta's retraction from his interest in the ascetic girl shown to the jester while he was returning home earlier than himself.[4]

13. *Mṛdava* or Euphemism : This consists in mildness of statement purporting to soften the course of speech. It lies in turning faults into merits and merits into faults. It refutes the views of others, and establishes the speaker's own view by inventing good reasons for the same.[5] The General calling the vice of hunting a distinct merit in the verbal contest with the jester in the Śākuntalam presents an apt example of this artifice.[6]

These thirteen sub-divisions of the *Vīthī* are invariably introduced in the course of the Induction of a drama, but it is not necessary that all of them should be brought in there only. They are to be used by the playwright in accordance with his sense of dramatic justice. These sub-divisions could be advantageously used by a dramatürge anywhere in a drama even beyond Induction. Since they are mentioned by different canonists in a varying order, it seems that there is no specific order prescribed according to which they should be put into the plot of the play. They can be repeated even more than

1. VEṆĪ. I-vi-2.
2. S. D. VI-861 a ; D. R. III-19 a ; N. D. 101 ; B. P. p. 232—L. 14.
3. S. V. III—Ll. 64-66.
4. ŚAK. II-xix.
5. N. XVIII-177 ; S. D. VI-265 ; D. R. III-21 ; N. D. 100 ; B. P. p. 233-l. 10; P. R. p. 122-L. 2; R. S. III-174b; N. L. R. 2958.
6. ŚĀK. II-V.

once if it suits the playwright to do so. These members of the *Vīthī* are the ornamentations of the plot as dramatic artifices; and no steadfast rule in regard to their use is, therefore, prescribed.

The third element of the *Bhāratī Vṛtti* is *prahasana*[1] or the comic humour. It stirs the laughing impulse within a man and tickles his spirit of merriment. The comic element raises an individual above his normal mood and arouses laughter which proceeds from witnessing something incongrous. The incongruity may be social or personal, and may become visible in some untoward action, moral degradation or an absurd combination of situations. Oddity in manners, deformity of physical features, ridiculous use of words and mimicry generally provoke laughter. It may also be induced by indulgence in fun, mockery, and at times in a mild satire as well. In short, all imitations of the common errors of human life which are amusing are deemed capable of introducing the comic element in a dramatic presentation.[2]

The comic element may be conveniently introduced in course of Induction, for it is included among the limbs of the *Bhūratī Vṛtti* by Bharata. Its use at the very outset is conducive inasmuch as it tends to create an atmosphere which is favourable to a comedy. The comic element could be presented in ten forms. They are the features *(aṅga)* of the *prahasana*, and the following are their characteristics :

1. *Avalagita*[3] or a Slip-down : It is an element of the comic which consists in acting derogatory to one's own status or in

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1. The *prahasana* as a sub-division of the *Bhāratī Vṛtti* is distinct from the Farce ( *Prahasana* ), which is a type of a *rūpaka* noticed above. The elements of the comic are, however, common to both, yet they differ to the same extent to which *Vīthī* as the sub-division of the *Bhāratī Vṛtti* is said to differ from its name-sake, which is a type of shows.
2. For further details vide Chap. VI 'On Rasas' *infra*.
3. "*Pūrvam ātma-gṛhītasya samācārasya mohataḥ* / *Dūshaṇam tyajanam cātra dvidhā-avalagitam matam*" // *R. S. III–271*

the abandoning of a course of action or conduct previously taken. The former may be found, so to say, in an ascetic engaged in amorous pursuits, for instance, the monk in the Prabodha-candrodayam, who addresses a nun, "O lovely lady! how graceful, thy ample breasts."[1] The other form may be available, to wit, in a *Sannyāsin* who renounces his asceticism and enters into a householder's life.

2. *Avaskanda*[2] or Scooping : It consists in an attempt on the part of a group of persons each offering a ridiculous justification for being engaged in an improper action by inventing some connection of their own with it, however remote or impossible it may be, as an apology for such a stooping down. For example, a conversation of an ascetic, a Buddhist monk, and a Jain recluse who go together to a courtesan—an improper and ridiculous action for each one of them—and justify themselves by referring to their respective religious tenets in support of their conduct.[3]

3. *Vyavahāra*[4] or Jocular dialogue : A humorous conversation among a few characters, whether witty or satirical, presents

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1. *"Ayi ! Pīna-ghana-stana-śobhane !"...Pr. C.*
2. *Avaskandastvanekeshām ayogyasyaika-vastunaḥ /*
*Sambandhā-bhāsa-kathanāt sva-sva-yogyatva-kalpanā" // R. S.*
3. *Yatiḥ : Sākshād bhūtam vadati kucayor antaram dvaita-vādam,*
*Bauddhaḥ : Bhāvo bodha-kshaṇika-mahimā saugate datta-pādaḥ /*
*Jainaḥ : Bāhor mūle nayati śucitām ārhatī kācidīkshā,*
*Sarve : Nābher mūle prathayati phalam sarva-siddhānta-sāram // A. K.*

**Translation**

The Ascetic : The hiatus between the pair of breasts directly asserts the doctrine of duality.

The Monk : A Sentiment which has its glory in its being realised only for a moment is, no doubt, stepping into the Buddhist philosophy ( *Kshaṇika-Vāda* ).

The Jain : A glance at the root of arms, no doubt, leads to the *Ārhat's* doctrine of purification.

All : At the foot of the navel there seems concentrated the essence of all the doctrines indeed.

4. *'Vyavahāras sva-samvādo dvitrāṇām hāsya-kāraṇam.'—R. S. III.*

the comic element of *Vyavahāra.* It is very frequently found in the conversation of clowns in dramas.

4. *Vipralambha*[1] or Deception : It is that element of the comic in course of which laughter is provoked by some fraud practised upon a character by some one under the guise of a ghost or an imp or any other super-natural being.

5. *Upapatti*[2] or Reasoning : It is a situation where by flight of reasoning, a ridiculous identity, contrast or any other relationship is discovered between a well-known subject and the object of interest under reference.

6. *Bhaya*[3] or Consternation : It consists in the presentation of undue fear from people like the police constables or high officials falsely impersonated, which introduces a ludicrous scene.

7. *Anṛta*[4] or Falsehood : A statement full of sycophancy or false praise is the element of *Anṛta* when it provokes laughter. Śiṅga Bhūpāla quotes the view of some other critic who holds that a self-panegyric statement is enough to constitute this element, which may be evidenced by Bhairavānanda's statement in the Karpūramañjarī where he praises the epicurean sect of his own religion.[5]

8. *Vibhrānti*[6] or Misconception : In this similarity of attributes is a cause of some spectral illusion as a result of which a character is seen faltering and is by his very nature unable to arouse sympathy of the spectators for such a delusion.

9. *Gad-gada-vāk*[7] or Choking : It is a pretended choking of voice or shedding crocodile tears, just to make a fun.

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1. *'Vipralambho vañcanā syād bhūtāveśādi-kaitavāt.'—Ibid.*
2. *'Upapattis tu sā proktā yat prasiddhasya vastunaḥ /*
   *Loka-prasiddhyā yuktyā vā sādhanam hāsya-hetunā' // —Ibid.*
3. *'Smṛtam bhayam tu nagara-śodhakādi-kṛto daraḥ'—Ibid.*
4. *'Anṛtam tu bhaved vākyam asatya-stuti-gumphitam /*
   *Tadevānṛtam ityāhur apare sva-mata-stuteḥ.' //—Ibid.*
5. KAR. *I-xxiii.*
6. *'Vastu-sāmya-kṛto moho vibhrāntiriti gīyate.'—R. S. III.*
7. *'Asatya-ruditonmiśram vākyam gad-gada-vāg bhavet.'—Ibid.*

10. *Pralāpa*[1] or Prattling : It amounts to a prattle when an untoward action is supported as an appropriate action in a mood by a speaker.

These are the ten forms of the comic ( *prahasana* ), the third element of the *Bhāratī Vṛtti* and can be used with advantage like the members of the Vīthī both within the prelude as well as beyond it. No specific order is prescribed for their use; and so, all or as many of them could be introduced once or frequently as may be agreeable to the dramatic needs of the play in hand.

The fourth element of the *Bhāratī Vṛtti* is the *Āmukha* or the Introduction. In course of the Āmukha, the Sūtradhāra, in a striking manner engages himself with an actress or his associate or the jester in a pithy conversation which purposes to introduce to the audience the author and the title of the play, the occasion of the enactment and also refer to the season in which the action of the play has taken place.

Since it tells of the dramatist and the play, it is also named as Prastāvanā.[2] As the actor called Sthāpaka conducts it, it is also called Sthāpanā.[3] Among the items which reach the audience Prastāvanā is the one that follows immediately after Nāndī. The *Āmukha* or *Prastāvanā* ends with the introduction of any one of the following four items :

i. the story of the play by reference to some main incident, i. e. *vastu*;

ii. the germ of the action of the play or a hint at the main theme ( *bīja* );

iii. the suggestion of the nucleus of the dramatic plot through a statement capable of duplicate rendering

1. "*Pralāpaḥ syād ayogyasya yogyatvenānumodanam.*"—*Ibid.*

2. S. D. Vi-32; N. L. R. 1176; B. P. p. 229-Ll. 5-9; N. D. p. 155; D. R. III-8.

3. Some canonists have tried to differentiate between *Sthāpanā* and *Prastāvanā* stating that the former is more elaborate than the latter. In fact, the former is found to be very brief in Bhāsa's plays.

( *ślesha* ) or yielding an oblique sense ( *dhvani* ), i. e. *mukham*; or lastly,

iv. any character who has his rôle to play in the drama, i. e. *pātra*.[1]

In this manner the play under enactment is introduced to the audience, and the Sthāpaka makes his exit from the stage. Thus as the show begins, the Induction ends.[2]

In the opinion of Viśvanātha the Induction is of five kinds.[3] The kind depends on the particular element with which the Induction ends. In the first two kinds, the Induction ends with one of the first two sub-divisions of the Avenue ( *vīthī* ), namely, the Abrupt dialogue ( *udghātyaka* ) or the Continuance ( *avalagita* ). According as the nature of the closing feature be, the *Prastāvanā* is called *Udghātyakā* or *Avalagitā*.

In addition to these two kinds based on features which are characterised by the mode of talk or the ethical import of the conversation, Viśvanātha mentions three other varieties based on certain factors intrinsic to Induction. They are in the form of Kathodghāta, Prayogātiśaya and Pravartaka.

1. *Kathodghāta* [ Real Commencement ] : This is that form of Induction wherein a character of the drama enters on the stage repeating the actual words of the Sūtradhāra just at the moment spoken by him, *or* reproducing the substance of such a statement. Thus it presents two varieties in the actual practice of the play-wrights : an example of the first variety is found in the Ratnāvalī where Yaugandharāyaṇa enters on the stage while repeating the last *śloka* in the Prastāvanā which was just uttered then by the Sūtradhāra[5]; whereas the second

1. S. D. VI–27.
2. *Āmukha* bears its name because it pervades right upto the commencement of the drama proper, i. e. *Mukha-sandhi*.
3. S. D. VI–33.
4. It is translated as the 'Real Commencement', for it opens the main episode of the drama.
5. RAT. I–vi.

variety could be spotted in the Veṇī–saṁhāra where Bhīmasena enters on the stage by reference to the statement of the Sūtradhāra towards the end of the prelude.[1]

The Daśarūpaka, however, adds in this connection that the statement of the Sūtradhāra which is reiterated by the character then entering on the stage should always be such as would correspond to some incident connected with himself.[2] The Kāvyendu-prakāśa clears this view by stating that the reiteration of the speech of the Sūtradhāra should be done with a view to twisting its sense so that it might apply to some thought prevailing at the moment in the mind of the entering character.[3]

2. *Prayogātiśaya*[4] [ Personal Presentation ] : This is a form of Induction wherein the Sūtradhāra introduces a character ( *pātra* ) in so many words as, 'here enters so and so.' This reference could be put in the mouth of the one, acting as the Establisher ( *sthāpaka* ) even for the purpose of establishing some point of similarity in respect of the state, quality or action between himself and the one of the dramatis personæ who is presently to appear on the stage.

According to Dhanañjaya Personal Presentation ( *prayogātiśaya* ) admits of both the possibilities, namely, ( i ) a simple introduction of a character like the one found in the *āmukha* of the Kunda-mālā ; or ( ii ) introduction by making out some point of similarity between the Introducer and the character introduced, as is done by Kālidāsa in his Śākuntalam or Mālavikāgnimitram. But Viśvanātha draws here a distinction between these two modes and calls the former the *Prayogātiśaya* and denominates the latter as the *Avalagita* kind of prologue. All the same, this is clear that both the canonists are alike in recognising the difference between the two possibilities of Personal Presentation but differ only in nomenclature.

1. Veṇī. I–viii.
2. D. R. III–9b.
3. Kā. P. as cited by S. D. p. 285 bottom.
4. Nā–XXI–33; S. D. VI–36; D. R. III–11; N. L. R. 1201.

3. *Pravartaka*[1] [ Entrance of Characters ] : This is a type of Induction wherein the entrance of a character is referred to by a suggestion of resemblance between the season or the occasion under description and the nature of the character to be introduced.

Here it may be observed that it is not the tense ( *kāla* ) of action expressed in the concluding remarks of the Sūtradhāra that qualifies an Induction for admission to the *Pravartaka* class. For the expression of some tense —past, present or future— is surely to be found in the concluding speech, and as such, this feature, if so accepted, will be enough to vitiate the whole basis of classification. The Nāṭya-śāstra, however, according to the extant readings, directs that in the *Pravartaka* type of Induction the introduction of a character is done by means of the description of an action ( *kārya* ) already set in there by the Sūtradhāra.[2] Thus it becomes the very converse of the *Prayogātiśayā* type wherein something different ensues from the action ( *prayoga* ) already set forth in course of the Induction. Sāgaranandin[3] seems to have resorted to some common text with Viśvanātha and Dhanañjaya in attributing the point of time as the determining feature of the *pravartaka* type of Induction. But his illustration from the Śarmishṭhā-pariṇaya distinguishes his view from those of other canonists inasmuch as it implies a different derivation of the term. Here the Sūtradhāra proceeds to do something befitting the occasion ( *kāla-kṛtya* ), and thereby a character is introduced by him incidentally. According to Vidyānātha[4] *Pravartaka* consists in the description of the attributes of the hero or some other character given towards the end of the Induction.

An illustration of the largely accepted definition of the *Pravartaka* may be found in the closing verse of the Induction

1. Nā – XXII–34; S. D. VI–37; D. R. III–10; N. L. R.–1213.
2. N. XVIII–33; Nā. XXII–34.
3. N. L. R. Line 1215.
4. P. R. p. 145. Line–9.

of the Dhūrta-viṭa-saṁvāda[1] or even in that of Śūdraka's Padma-prābhṛtakam[2].

In addition to these five types of Induction enunciated chiefly by Viśvanātha, the Kāvyendu-prakāśa has one more, which he prefers to call the *Valita*[3] or Indirect Introduction, and defines it as the one in which a character is brought on the stage through a description of some phenomenal object. It differs from the last preceding one in so far as it *(Pravartaka)* introduces a character befitting the seasonal description in hand, whereas the *Valita* does so by means of a description of some other object. It appears that the Kāvyendu-prakāśa has tried to make the *Valita* form a residuary class of the Induction to which all anamolous specimens may belong, perhaps to the same extent to which the *Prayogātiśaya* is made by the older canonists for a similar purpose.

According to the older school headed by Bharata the so-called five kinds which are stated above are mainly the features of the *Āmukha* out of which two are drawn from among the members of the Avenue *(Vīthī)* and the three others from what are intrinsic to its own. The text of Bharata reads: " these are verily the five features of Induction.[4] The Abrupt dialogue *(udghātyaka)* and the Continuance ( *avalagita* ) are capable of being used in the early portion of the Induction as well as in course of the play anywhere, besides their characterising the final words of the Induction." Bharata purports to enunciate that these two elements of the *Vīthī* when found in the concluding words of the prologue *(āmukha)* become the distinguishing features of the *Prastāvanā*, for they tend to help in determining the character of the prelude in which the Introducer *(sthāpaka)* is expected to set forth the nucleus of the fable *(vastu)*, the germ of the plot *(bīja)*, the suggestion of incidents

1. D. V. p. 1. Ll. 9-10.
2. P. P. p. 2. Ll. 6-9.
3. *"Yaḥ pātrasya praveśas tad Valitam cā'nya-varṇanāt."—*
*—Kā. P. as cited in S. D. p. 287.*
4. *"Āmukhāṅgāni pañca vai."... N, XX-30.*

*(mukha)*, or a character *(pātra)* of the show. Bharata, in fact, has nowhere stated that these are the five species of the prologue, as does Viśvanātha by saying, "five are the kinds of the *Prastāvanā*."[1]

Really speaking, the kinds of the *Prastāvanā* appear to be only three in number, viz., the *Kathodghāta*, the *Prayogātiśaya* and the *Pravartaka*. These are the kinds recognised by an older authority, the author of the Daśarūpaka.[2] The other two kinds enumerated by Viśvanātha are based probably upon a forced interpretation of the word, *'aṅga'* ocurring in the passage of Bharata referred to above. In fact, his *Udghātyaka* belongs to the kind of *Kathodghāta* and the *Avalagita* to the *Prayogātiśaya* type of Induction. If the incidence of these two members of the *Vīthī* were to create a distinct kind of Induction, there seems no reason why the other ones of the same are deemed incapable of doing so. As a matter of fact, any member of the *Vīthī*, as admitted by Viśvanātha himself, is fit to be used throughout Induction and its mere presence at a particular spot of the *Āmukha* could hardly be supposed to create a new kind of Induction. For, it is open to any other critic to admit any other member of the *Vīthī* to create a distinct variety of Induction and thus extend the classification without much appreciable reason. An instance of such an attempt is visible in Sāgaranandin's view[3] that admits the Enigma ( *nālikā* ) also as one of the additional *'aṅgas'* of the *Āmukha* and he rightly places his reliance upon the text of Mātṛgupta who instructs that ' a wise playwright may constitute the prologue of his play with its own features and also import into it any of the members of the *Vīthī*.'[4]

In fine, the prologue ( *āmukha* ) otherwise known as the prelude ( *sthāpanā* ) or the Induction ( *prastāvanā* ) can be only of three kinds as maintained by the Daśarūpaka.[5] The

1. *"Pañca prastāvanā-bhidaḥ."*...*S. D. VI-33.*
2. *aṅgais* – D. R.–III—Lines 8–9.
3. N. L. R. Line 1228. et. seq.
4. *"Svair aṅgaiśeāpi vīthyaṅgaiḥ, prakuryād āmukham budhaḥ."—quoted by Rāghavabhaṭṭa—Ṭīkā On Śāk. p. 13–2.*
5. D. R. III–9.

Nāṭya-darpaṇa also makes the point clear in this behalf by showing that the ways of bringing in a character of the show proper to the stage are : ( i ) by adopting (a) the sentence of the Introducer or (b) the purport of his statement ; ( ii ) by accosting one of the *dramatis personæ*,[1] which, in essence, respectively conform to the three types of the Prologue recognised by the Daśarūpaka.

Thus ends the *Āmukha* which is a portion *in prioris* to the entrance of a character of the play proper on the stage. It is just like a vow ( *saṅkalpa* ) which preceeds the performance of every action or which is as important as a holy station ( *tīrtha* ) is a pre-requisite for every gift.[2] Abhinava Kālidāsa lays stress on the importance of the Induction by referring to an important text which compares 'Induction to a drama' favourably with the sacred syllable, **Pranava** ( ॐ = Om ) prefixed to all what is heard, that is, the *ŚRUTI* or the Vaidika texts.[3]

After all these preliminaries are over, then commences the Nāṭya or the res-business of the play under enactment, which otherwise is known as a ( *nāṭaka* ) or a dramatic piece in its merely readable form. For purposes of literary estimate, be it as a spectator or a reader, every dramatic composition is to be studied and appreciated by reference to its ( i ) subject-matter ( *vastu* ); characters ( *pātra* ); and the sentiments ( *rasa* ) prevailing in it. They form *inter alia* the three important determinants for its proper evaluation, both individually and comparatively.[4]

Since the very structure of a drama depends upon the narration of events, and is composed of various episodes and interesting incidents, the subject-matter, the very corpus of the dramatic work, is, in all its forms and varieties, dealt with in the following chapter.

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1. N. D. verse 106a.
2. R. S. III, 136–b.
3. N. R. p. 155 Line 8.; S. D. Vi–41 b.
4. D. R. I–xi,—*"Vastu–netā rasas teshām bhedakah kramāt."*

# CHAPTER III

## DRAMATIC PLOT

The plot or *Vastu* is the story of a play. It is an aggregate of all incidents and episodes brought home to the knowledge of the spectators.

By reference to its source, the plot of a play is of three kinds : the well-known *(prakhyāta)*, the devised *(utpādya)*, and the mixed *(miśra)*.[1] The plot is said to be well-known if it is derived from the traditional stories or popular legends and refers to the epic or the historical characters. If the story is not drawn upon the mythological or historical sources but is a creation of the poet's fancy, the plot is said to be original *(utpādya)*, which could be illustrated by Bhavabhūti's story of Mādhava or Daṇḍin's story of Mallikā. The third type of the dramatic plot may be partly original and partly traditional. The plot interwoven with popular episodes and stories created by the poet's imagination is called mixed or quasi-traditional *(Miśra)*.

Sāgaranandin, however, classifies the plot in two categories : one is Borrowed *(upātta)* or picked up from the tales in the *Purāṇas*, and the other is Adapted *(prati-saṁskṛta)* or based on traditional stories but modified by the poet according to his own dramatic requirements.[2] Whatever be the source, it is always necessary that the plot should culminate into the acquisition of any one or more of the three principal values of human life i. e *purushārtha*, and that it should be instructive and entertaining.

With reference to characters, the plot of a drama may contain episodes dealing with the mortal society or the celestial

1. D. R. I–15; P. R. p. 103–i; N. R. p. 75 Ll. 2–4; B. P. p. 202. Ll. 12–13.
2. N. L. R. 47–50.

one or the both.[1] The scenes may have a terrestrial back-ground or a heavenly one. A sub-terrenean background too is admissible.

From the point of view of protrayal, the plot of a drama is again of three kinds, viz., the Indicative *(sūcya)*, the Audible *(śravya)*, and the Narrative or Visible *(unmeya* or *dṛśya)*.[2]

1. All that is preliminary or subsidiary or lengthy or uninteresting or incapable of portrayal but needed for connecting the different episodes of a drama belongs to the Indicative class of events. There are certain recognised modes for indicating such matters relating to the plot. They are five in number and are called the Intermediary scenes or *Arthopakshepakas* inasmuch as they set forth the subject *(artha)* of the play.[3]

( i ) Explanatory Scene *(Vishkambha* or *Vishkambhaka )*: It presents before the audience those portions of the story which link the events that have already taken place and those that are yet to happen.[4] It purposes to make a long and short of past events and acquaint the spectators with them so that they can easily pick up the yarn of the story and connect the events that are to follow. Such a scene may be a monologue or a conversation between two or more characters.

If an Explanatory Scene is presented by such characters of intermediate status *(madhyama)* as speak Sanskrit, it is said to be a pure one *(śuddha vishkambhaka)*.[5] Even a female character has to speak in Sanskrit if she is admitted to participate in an Explanatory Scene.[6] An Explanatory Scene is said to be mixed or *(saṅkīrṇa, miśra)* if it is presented by characters, some

1. D. R. I-16.
2. D. R. I-56; P. R. p. 114 top; B. P. p. 214-L.15; N. D.-X.
3. N. XIX-108; S. D. Vi-45; D. R. I.-58; P. R. p. 114; N. R. p. 80 6. B. P. p. 214 Line 31; R. S. III—177...; N. L. R. 394.
4. N. XVIII-106; M. M. p. 65; P. R. p. 115 verse 19; S. D. Vi-55; D. R. I-59; B. P. p. 215, Ll. 2-3; N. D. p. 23; N. R. p. 80 Ll. 8-9; R. S. III-178.
5. All references follow Ref. No. 4 above.
6. N. D. p. 38 Line 7.

of whom speak in Sanskrit and others use any of the Prākṛta dialects.

Bhojadeva observes that an Explanatory Scene may be conveniently used in the first Act of the play, or just after the Induction is over. Its use may serve the purpose of narrating earlier events which are to be necessarily known before the main action ( *vastu* ) is set forth.[1] Kohala prefers its use in the Opening Juncture *(mukha-sandhi)* of a drama.[2]

( ii ) Introductory Scene *(Praveśaka)* : The second mode of indication is the use of an Introductory Scene. Its function is almost the same as that of the *Vishkambhaka*, but it is presented by inferior characters in a language which is not elevated *(udātta)*. It serves the purpose of explaining matters omitted between two Acts.[3] It is intended never to be used in the first Act, for its definition clearly prescribes that it is always to be put in between two Acts. In a *Praveśaka*, Bharata says, all characters should use the Prākṛta language,[4] but Śāradātanaya and Sāgaranandin following Mātṛgupta permit the use of Sanskrit also in case the *Praveśaka* is conducted by such characters as the ascetics, *brāhmaṇas*, sages, *kañcukins* and rakes *(viṭa)*.[5]

According to Bharata, the *Praveśaka* has a five-fold purpose to serve : ( i ) It is meant for indication of time including the season or the part of the day in which the action is taking place; ( ii ) The inner purpose of some particular move is also explained by means of the *Praveśaka*; ( iii ) A state of bewilderment ( *sambhrama* ) due to plurality of action or the implicit nature of some momentous acts could be

1. Śr. Pr. ( cited by B. P. p. 215 ).
2. N. V. as cited by A. B. Vol. II. ( G. O. S. ) p. 434. Ll. 5–6.
3. N. XVIII–36; D. R. I–60; S. D. VI–57; N. D. 26; M. M. p. 66. ll. 6–7; P. R. p. 116 verse 22; N. R. p. 81–17–8; R. S. III. 194; N. L. R. 305–360; B. P. p. 216 ( Śāradātanaya allows certain Sanskrit speaking characters like the *Kañcukin*, etc. to lead the *Praveśaka*.
4. N. Ibid. ( *Prākṛta bhāshā-cārah* ).
5. B. P. p. 216, Ll. 7–10; N. L. R. Line 315.

brought out through a *Praveśaka;* ( iv ) Sometimes a major endeavour or the attainment of some expedients likely to help the consummation of the principal *motif* is indicated by a *Praveśaka;* ( v ) It may also be used for introducing the nucleus of the events of the succeeding act.[1] Sāgaranandin observes that a *Praveśaka* could also be employed for the purpose of intimating long journeys and sketching the happenings in course of such journeys.[2] In fact, it is an effective device for condensing events ranging over a long duration of time. It is employed mostly in such cases where even at the end of an Act the argument could not be completely set forth because of multiplictity of motives and actions.[3]

The Nāṭya-darpaṇa recommends the use of this scene as well as of the former in four types of shows only, namely, in the *Nāṭaka,* the *Prakaraṇa,* the *Nāṭikā* and the *Prakaraṇī.*[4] Its recommendation seems to be merely a measure of expediency. For the four types of shows chosen by it have a cobweb of events and such a scene becomes essentially necessary to the succintness of the presentation. On the other hand, the *Vyāyoga* and the *Bhāṇa* and other shows have, on account of shortness of action, no complication of events; and hence the Intermediary Scenes become out of place there. *Vishkambhaka,* however, can be conveniently used even in short plays at the close of the Prelude. The statement of the Nāṭya-darpaṇa, therefore, does not amount to an established principle of dramaturgy; nor has it any support in Bharata's canons, which simply recommend that a *Praveśaka* should be employed in the Prakaraṇa and the Nāṭaka by wise playwrights.[5]

1. N. XVIII-37.
2. N. L. R. Line 340.
3. Ibid., Line 328; also N. XVIII, 87–88.
4. N. D. I–26.
5. N. XVIII 35. It may be noted here that there are so many variant readings available for this passage whereby it does not become conclusive if at all Bharata means to prescribe any limitation to the use of the *Praveśaka.*

( iii ) The Intimation Scene ( *Cūlikā* ) : The third mode of indication of events is the use of *Cūlikā* in which the background events are presented through characters that speak from behind the curtain.[1] The characters in the *Cūlikā* may be of either sex, and the choice of the language is immaterial. The name, *Cūlikā* is derived from the term *Cūḍā* meaning a crest, and it signifies that it is supposed to be spoken, as it were from void, from behind the screen, say, the green-room. The expression, "from behind the screen ( *nepathye* )" is a usual stage-direction to denote the use of *Cūlikā.* Unlike the *Vishkambhaka* and the *Praveśaka* it could be used even in the middle of an Act, and may also find place among the other modes of Introduction ( *arthopakshepakas* ).[2]

Abhinava Kālidāsa and the Kāvyenduprakāśa mention that *Cūlikā* is of two varieties : It is called *Khaṇḍā-cūlikā* if it consists of intimation of facts from within the curtain by characters whose entrance and exit are not noticed by the audience. This is used in the beginning or the middle of an Act. On the other hand, if the entrance and the exit of the characters to and from the tiring-room ( *nepathya* ) is within the view of the audience, it is an *Akhaṇḍa-cūlikā.* This is generally used towards the end, and less frequently, at the beginning of an Act.[3]

( iv ) Continuation Scene (*Aṅkāvatāra*) : The fourth mode of indication is the use of an *Aṅkāvatāra* in which the actors intimate the theme and the argument (*bījārtha-yukti*) of the succeeding Act.[4] Where a closing Act and an opening Act are

1. N. XIX–111; N. L. R. 412; S. D. VI–58; P. R. p. 115 verse 20; B. P. p. 219; D. R. I 61b; N. R. p. 80–14; R. S. III–182–87, M. M. p. 66–3; Aśmakuṭṭa agrees with N. D. 26.
2. B. P. p. 219–24.
3. N. R. p. 80 ·Ll. 17–24; Kā. P. as cited in S. D. p. 293 bottom.
4. N. XXI–115; D. R. I–62; P. R. 116–Ll. 8–11; B. P. p. 218–Ll. 15–20; S. D. VI–58; N. D. 27a; N. L. R. 896; M. M. p. 66, Ll. 7–8; N. R. p. 81-4; R. S. III, 191–93.

It is submitted for critical judgment that the inclusion of the *aṅkāvatāra* among the Introductory Scenes does not look to be logi-

not intervened by an Intermediary Scene, the concluding portion of the former is, in that case, known as the *Aṅkāvatāra.* It is not found at the commencement of any Act like the *Vishkambhaka* or the *Praveśaka* but only towards the end. One of the features of the *Aṅkāvatāra,* in the opinion of Śrīkṛshṇa Kavi, is that the approach of the characters to appear in the subsequent scene is not foreshadowed in course of this scene, but the argument runs on to the following Act without an interruption (i. e. *asūcitāṅka-pātram*).

( v ) Anticipatory Scene : *Aṅkāsya* or *Aṅkamukha :* It is a scene in which the subject of all acts is intimated in a nutshell. It is generally used in the first Act of a play, as is done in the Mālatī Mādhavam wherein in course of the talk of Kāmandakī, a bird's eye view of the entire dénouement is given. This is how Bharata defines the *aṅkāsya* or *aṅkamukha* as he calls it.[1] Dhanañjaya,[2] however, defines it as a scene which contains a reference to the subject-matter of the following Act made by the characters at the end of an Act. Dhanika seeks an illustration to this view in the Mahāvīra-caritam Act II in the Scene of Sumantra.[3] The Sāhitya Darpaṇa bears out both the views as alternative connotations of the term *aṅkāsya* and cites the very examples to illustrate the definitions.[4] At any rate it is evident that an *aṅkāsya* with its latter connotation has very little to distinguish itself from an *aṅkāvatāra.*

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cally correct inasmuch as it is an act in continuation of the previous one. It does not conform to the generic class of the *arthopakshepakas,* as it does not copulate the two Acts by the thread of missing facts. If the *arthopakshepaka* were to connote a very general significance so as to include scenes also, then every scene, as it presents some event or the other, will be an *arthopakshepaka* and the speciality of the class will sink.

1. Nā. XXI–116—"*Sūtraṇam sakalāṅkānām jñyeyam aṅkamukham budhaiḥ.*" N. L. R. 406 ; B. P. p. 217 bottom ; M. M. p. 66.
2. D. R. I. 62a; P. R. p. 116 top ; N. R. p. 80 bottom ; N. D. I. 62a.
3. AVA. p. 32, Ll. 22–27.
4. S. D. VI–59b–60.

Besides these five popular modes of introduction of events there is still one more method of doing so by means of inserting an Act within an Act, which is known as a subsidiary Act or the *Garbhāṅka*. It consists in the presentation of a small sub-show containing the pivot or the germ of the dramatic plot. It is set in the midst of an Act of the major part of the play and is very efficacious as a camouflage or an effective mode for introducing any marvel in the story. An example of this is found in the second Act of Rājaśekhara's Bālarāmāyaṇam or the seventh Act of the Uttara-rāma-caritam of Bhavabhūti. A *garbhāṅka* or an Embryo Act has to satisfy all the requirements of a show and has a short prelude and its own independent *motif* which, of course, ultimately helps the fruition of the main cause.[1] The Nāṭya-darpaṇa, however, calls *garbhāṅka* to be another name for the *aṅkāvatāra* described above, and cites the second Act of the Ratnāvalī by way of its illustration.[2]

For purposes of convenience, it is recommended that the first two types of Introductory Scenes, namely, *Viskambhaka* and *Praveśaka* should be used by a playwright when he has to condense matters of long duration and requires sufficient length for the intermediary action. When the matter to be brought out through these scenes is comparatively small, then the *aṅkamukha* should be used. If the matter is still less than what could be intimated through an *aṅkamukha*, then *cūlikā* should be used, and when it is of the least duration, *aṅkāvatāra* is to be introduced.[3] With regard to the situation of the various types of the Introductory Scenes Kumārasvāmī observes in his Ratnāpaṇa that the *aṅkāsya* and the *aṅkāvatāra* have their situation in the midst of an Act; *vishkambha* and *praveśaka* are placed always without the Act, and *cūlikā* has its situation both within and without an Act.[4]

2. The presentable matter is comprised of all important incidents and may be divided into two classes : one, consist-

1. S. D. VI 20.
2. N. D. p. 41, Line 5.
3. Ibid. I–27.
4. Ratnāpaṇa : p. 116, Ll. 9–11.

ing of a conversation between two or more characters appearing on the stage before the spectators, and the other consisting of a monologue wherein a single character speaks on the stage, and for a response looks at the sky and iterates the other part of the conversation as though he is hearing the reply from the void. The latter talk he opens with the phrase, 'what do you say' or 'do you say so'.[1] Both the question and the answer are uttered by only one character in this type of monologue which is known as a 'speech from void' or *ākāśa-bhāshitam*.[2] According to Nakhakuṭṭa, a monologue anticipating speeches from void can be used in course of the Induction as well as in the body of the drama.[3] The matter thus presented to the spectators in either form so as to become audible to them has a technical name, '*prakāśam*'.[4]

3. The subject-matter which is not supposed to be heard by the spectators but remains to be inferred by them so as to get explained in due course is something which is only seen by them on the stage and may be called as visible or *dṛśya* or *unmeya*. This class of subject-matter is of four-fold character :

( i ) The first kind of such matter is that which is spoken by a character to himself. It contains his own feelings about a matter or an event which he does not want the other characters to know. It also includes the soliloquies of a character which are of scheming nature. Such portion of the plot is called 'as said to oneself', i. e. '*svagatam*' or '*ātmagatam*'.[5] It is, of course, inaudible to others.

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1. "*Kim bravīshi iti.*"
2. Nā-XXVI-80 ; D. R. I.-67 ; N. D. 13b; S. D. VI-140 ; B. P. p. 220, Ll. 3-4 ; N. R. p. 81, Ll. 18-19 ; R. S. III-200 ; M. M. p. 60, Ll. 20-21.
3. "*Nepathyoktam śrutam yatra tvākāśa-vacanam tathā / Samāśrityā'pi kartavyam āmukham nāṭakādishu*" //...S. D. VI-89.
4. S. D. VI-138a ; D. R. I-64 ; N. D. 12a ; B. P. p. 229-18 ; M. M. p. 60 12 ; N. R. p. 81-3 ; R. S. III-297.
5. Nā-XXVI-81-81-82a ; S. D. VI-137 ; D. R. I-64 ; N. D. 12a; B. P. p. 219-18.

( ii ) The second type of such matters is what is termed as the *'apavāritam'*, which is spoken aside to one person to the exclusion of others. It is generally presented on the stage by turning the face of the speaker drawn nigh to the hearer.[1] This is, in fact, a talk in confidence.

( iii ) The third type is an exclusive speech or the *'janāntikam'* which is purported to be heard by all to the exclusion of one or more characters present at the time.[8] Such speech is symbolised by screening the hearer or the hearers by means of a twisted slanting palm with first three fingers raised by the speaker by means of curving his third finger.[2] Such a posture of the hand of the speaker is called *'tripatāka'*.[3] *Janāntika* is, therefore, a sort of personal address.

( iv ) There is still a fourth type. At occasions it becomes necessary to hide a particular scheme or a plot which is yet under contemplation from the audience or the readers until it matures. The concealment of facts is really in the interest of maintaining unity or the uniformity of interest in the plot. At such occasions, the scheme is told secretly to the person concerned and the stage-direction is in the form of "so and so in the ear ( *karṇe evam evam* ). "[4] At its proper place when the scheme materialises, it is, of its own accord, brought home to the audience.[5]

The three-fold classification of the plot, as mentioned above, has been done by reference to its source, the nature of characters introduced in it, and its mode of representation. But so far as the the constituent elements are concerned, the plot

1. Nā. XXVI-82b; S. D. VI-138a; D. R. I. 66b; B. P. p. 220-1 ; M. M. 60-17 ; N. R. 81.
2. Nā. XXVI-83 ; S. D. VI-139 ; D. R. I-65b-66a ; N. D. 13a ; R. S., III-202 ; B. P. p. 219 Ll. 21-22 ; M. M. p. 69, Ll. 14 16 ; N. R. p. 81, Ll. 15-16.
3. N. IX-26; M.M. p. 60. Ll. 22-25; N.D. p. 31-21; R.S. III-203.
4. The name given to it is *'Karṇe nivedyam'*—Nā. XXVI-84.
5. It may be noted that *'svagatam'* is *'aśrāvya* or not to be heard,' whereas, the *apavārita*, the *janāntika* and the *karṇe nivedya* are *'niyata-śrāvya'* or to be heard by the few.

is mainly divided into the one, which is known as the principal (*ādhikārika*) and the other, which is called subsidiary or the *prāsaṅgika*.

1. *Ādhikārika* is that portion of the dramatic plot which consists of incidents that are connected with the *adhikārin*. An *adhikārin* is that who is possessed of '*adhikāra*', which is technically defined by Dhanañjaya as the 'possession or enjoyment of the desired result.' Thus the person whose attainment of a particular object is the main purpose of the plot is known as the *adhikārin*, and all the episodes directly connected with him constitute the main or the principal part of the plot, which is, therefore, called the *ādhikārika* or *pradhāna*.[1] The subsidiary part of the plot deals with incidents or activities connected with persons other than the *adhikārin*. The activities done by such subsidiary characters form the incidental subject in the plot, because such activities of the minor characters purport to fulfil the ends of the *motif* of the play.[2] The doers of the auxiliary tasks may have, if at all, some subsidiary interest of their own, but on the whole, all their activities are supposed to inure to the benefit of the hero or the *adhikārin* of the play.

The subsidiary (*prāsaṅgika*) portion of the plot is again of three kinds.[3] ( i ) the Episode or *Patākā*, ( iii ) the Incident or the *Prakarī*, and (iii) the Indication of Episodes or the *Patākāsthānakas*. They are defined by the dramaturgists as follows :

( i ) *Patākā* : It is that portion of the plot which deals with the activities of a person who acts in aid of the principal cause. It is of sufficient duration (*vyāpi*) and ranges to a large extent of the execution of the main incident in the plot.[4]

1. N. XXIX-3-5a ; S. D. VI-43 ; D. R. I-12 ; N. D. 10a ; N. L. R. 224 ; B. P. p. 201, Ll. 5-6 ; M. M. p. 59 Ll. 23-24 ; R. S. III-19.

2. N. XXIX-5b ; S. D. VI-44a ; D. R. I-13 ; N. D. 10a ; B. P. p. 201-6 ; M. M. p. 59-25.

3. B. P. p. 201, Ll. 11-12.

4. N. XIX-25 ; S. D. VI-67a ; D. R. I-13b ; N. D. 29a ; N. L. R. 191 ; B. P. p. 201 Line 13 ; P. R. p. 107 top ; M. M. p. 61-6 ; R. S. III-14.

The subsidiary portion of the plot, namely, *patākā*, may have stages of beginning, endeavour, and fulfilment of its own part of the action which may be conveyed only by means of intimation. The different stages of the subsidiary action are not marked separately. They are called *'anusaṇdhis'* and remain within the junctures of the main plot.[1] The helper in the main cause also is called *Patākā (-nāyaka)*, since his actions are just like a banner signifying the success of the principal character in the achievement of his object.

According to the instructions of Bharata, the element of *Patākā* should, strictly speaking, cease to pervade beyond the stage of Catastasis ( *garbha sandhi* ) or the latest by the Epitasis *(vimarśa sandhi)*.[2] In course of the Apodosis ( *nirvahaṇa sandhi* ), the action in the drama reaches the stage of fulfilment, and so it is deemed high time for the prevalence of the subsidiary action of the *Patākā*. Although the general practice is to retire the *Patākā* by the juncture of Development *(garbha)* or of Pause ( *vimarśa,* ) still in certain cases— more likely in *Nāṭikās*— the *patākā* may occupy some position even in the juncture of Conclusion *(Upasaṁhāra sandhi)*, as does Yaugandharayāṇa in the Udayana plays.[3]

1. N. D. 33b.
2. N. XIX 30 ; S. D. VI-68a ; N. D.-29b ; N. L. R. 194 ; B. P. p. 201, Line 26.
3. The limit prescribed by Bharata for the duration of the *Patākā* is upto the *Garbha* or the *Vimarśa* Sandhi. The limiting sense is denoted by means of the particle *'ā (āṅ)'* which is used both in the sense of including as well as excluding the terminus. Hence the rule of Bharata gives a scope for the discretion of the playwright to terminate the operations of the *Patākā* with the close of the *Pratimukha* or the *Garbha* Sandhi or to do so at the end of the *Vimarśa* Sandhi as well. At any rate, from all points of view, the extent of the action of the *Patākā* is, no doubt, permitted to prevail in course of the three above-mentioned stages of action, the details of which are discussed below. Abhinava Bhāratī, however, seems to favour even further extension of the *Patākā*, and holds the view that it can accede even within the Juncture of Conclusion as well.

The leader of the *Patākā* may or may not have a personal end to be served in rendering such services as is shown above in furtherance of the cause of the hero. For instance, in all dramas dealing with the earlier life of Rāma, the character of Sugrīva is a *Patākā*, for all his efforts are meant to foster the cause of Śrī Rāma in regaining his lost wife. Yet he has a gain of his own in the acquisition of his lost kingdom. Similar is the case of Makaranda in the Mālatī Mādhavam, for all his endeavours are for the sake of the hero, but he has all the same a gain for himself in his marriage with Lavaṅgikā which is concomitant with the marriage of Mādhava with Mālatī. But in cases like that of *Vidūshaka* in the Mālavikāgnimitram there is no personal gain, however, remote, but all the contrivance is meant for securing Mālavikā for Agnimitra. According to Viśvanātha where the leader of the *patākā* has an interest of his own as well, that much action of the *patākā* which is to further the main cause would be the Episode proper ( *patākā* ) in the plot of the play ; whereas that portion which deals with the personal achievement of the leader of the Episode will not be termed as *Patākā*, e. g. the scene of installation of Sugrīva on the throne of Kishkindhā will not be so termed.[1] The Nāṭya-darpaṇa, however, does not appear very

1. "*Patākā-nāyakasya syāt na svakīyam phalāntaram*"—S. D. VI 67b. The language of the text is rather ambiguous, for if that portion of the action which involves the personal acquisition of the leader is not to be included in *Patākā*, it, then, becomes difficult to find out a sub-division in the plot wherein such subsidiary action may find its position. Despite this difficulty Mm. Śivadatta Śarmā seems to explain the text of Viśvanātha so as to exclude the subsidiary result from the range of *Patākā*.* Rāmacaraṇa Tarkavāgīśa also holds out the same view.† Mm. Durgāprasāda has an ingenious interpretation to offer. He means that the subsidiary end, when achieved, is only a short phase ; and as it is not *Vyāpi* it is not *Patākā* proper. If at

* Rucirā—p. 452, Ll. 5 et seq.

† Vivṛti—p. 297, Ll. 1–6.

much to favour the point of *Patākā* having some motive of its own for personal acquisition.[1]

( ii ) *Prakarī* is an incident which is casual and occupies a small portion of the dramatis res-business.[2] It also helps the main cause but its length of duration is much shorter than

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all the term is applied to it, it is only in a secondary sense. In fact, the subsidiary end is not the leader's gain, but is another secondary achievement of the principal hero as his friend's advantage, and so it is beyond the purview of *Patākā*.* According to Mm. Haridāsa, Viśvanātha purports to say that the leader of the *Patākā* in the first place has no personal gain to make out of his efforts, yet, if at all there is any gain, it should be all over before the close of the Epitasis, and if at all the *Patākā* continues to participate into some action upto the Apodosis, it is purely for the hero and meant for the fruition of his ambitions.† It may, however, be submitted that the text of Viśvanātha means that the leader of the Episode may not, in general, have a cause different from the principal one. Whatever is his gain, it is, in fact, the subsidiary gain of the hero himself. In fact, Viśvanātha forbids the presence of more than one *motif* to exist concurrently in course of an action of the play. The personality of the *Patākā* is to submerge into that of the hero; and all that the *Patākā* can expect to have something is only as a meed for his valuable assistance in fulfilling the main motive, so as to mark, along with the success of the hero, a common glory of all and a comedy at all fronts, as is seen in the illustration of Sugrīva's installation which follows Rāma's acquisition of Sītā.‡

1. N. D.—I–29.
2. N. XIX–26; S. D. VI–68b; D. R. I–13b; N. D.-82a; B. P. p. 201-13; P. R. p. 107 top; M. M. p. 61–7.

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* Chāyā—p. 296, Ll. 4 et seq.

† Kusuma-pratimā p. 316, Ll. 6 et seq.

‡ Cf. Shakespeare's 'As you like it' where the hymeneal hymn marks the joys of all : Audrey & Oliver at the end; or of the *Patākā* and the *Prakarī* in Gratiano and Lorenzo's rejoicings along with Bassanio's happy acquisition of Portia in the Merchant of Venice.

that of *Patākā*. The leader of *Prakarī* has no personal end to serve at all.[1] It has no stages of action for itself and hence no '*anusandhis*'.[2] To illustrate, in all the plays dealing with Rāma's life, the performance of Jaṭāyu reveals no interest of his own save the one of helping the cause of Rāma. Likewise the help of Saudāminī in the Mālatī Mādhavam may be deemed a suitable illustration of *Prakarī*. It generally occupies a posterior position to *Patākā* in the progress of the dramatic plot. 'Like *Patākā*', observes Viśvanātha, '*prakarī* does not embody within its purview any fruit or advantage which its leader may have incidentally derived from the assistance so rendered by him.'[3] To support this view, the acquisition of absolution by Jaṭāyu is referred to by Tarkavāgīśa.[4]

Śāradātanaya, however, has a different meaning to attribute to the term '*prakarī*'. He defines that just as flowers and rice are the decorations for a sacrificial altar so is *Prakarī* to the plot of a play, which consists of description of some season or other beautiful phenomenon suitable to the occasion.[5] But this view of Śāradātanaya does not find support in the Nāṭya Śāstra or any other extant work on dramaturgy.[6] Though some

1. R. S. III-14.
2. B. P. p. 234, Line 10.
3. S. D. Vi—69a.
4. Vivṛti-p. 297, Line 10 : It may, however, be added here that none of the extant dramas dealing with the incident of Jaṭāyu brings on stage his acquisition of liberation from the world and hence it seems quite beside the point.
5. B. P. p. 202, Ll. 4 5; Mm. Durgāprasāda Dviveda reads as : "*Śobhāyai vedikādīnām yathā pushpākshatādayaḥ* / *Athartu varṇanādīnām prasaṅge prakarī bhavet*" //—Chāyā p. 297. Śāradātanaya does not give any example of this type of his *Prakarī*, contrary to his ususal practice of illustrating these points with apt denotations from among the classical dramas.
6. If at all this is borrowed from any ancient canonist, it may be Kohala, Mātṛgupta or Subandhu whose works among those of others are not available for reference. At any rate, Rāghava Bhaṭṭa invokes the authority of Śāradātanaya to support his

sort of description which pertains to the season or any other natural phenomenon forms one of the recommended conventions in a dramatic composition, still to allot so important a position to the description of an environment as it may occupy a complete *sandhi* and be one of the five elements of the plot is a little too much to think. This view hardly seems to be borne out even by the practice of the playwrights. It seems, therefore, sufficiently doubtful to uphold that Śāradātanaya ever had this view of allowing the descriptions of seasons to play the rôle of *Prakarī* in a drama. Śiṅga Bhūpāla who makes a reference to Śārdātanaya's work reads that the position of *Prakarī* in a play is as ornamental as the flowers have on an altar, which seems to be more in keeping with the spirit of the text.[1]

( iii ) A *Patāka-sthānaka* is an indication of a matter other than what is contemplated by the mention of something which, though extraneous, tends to oblige the *motif* of the play. The matter thus indicated may be either means or an end, but it should help the attainment of the main cause in the

contention that the description of the spring season in the sixth Act of the Śākuntala forms the *Prakarī*, as he does, not to believe the episode of Kaṇva, the fisherman or Mātali as the point of *Prakarī*.* Curiously enough, Mm. Śivadatta Śarmā includes this citiation of the Śākuntala's reference of the Vi Act into the statement of Śāradātanaya, which is not borne out by the available text of the Bhāvaprakāśa. ( G. O. S. )†

1. A reading of similar import is found in the printed text of the Bhāvaprakāśa ( G. O. S. p. 202, Ll. 4–6 ). It is, however, yet to be found as to which text was relied on by Rāghava Bhaṭṭa, from whom seem to borrow without further reference such scholiasts as Mm. Śivadatta Śarmā ‡ and Mm. Durgāprasāda § and others.

* For further details Vide Book II, Chap. I, Sec. VIII *Infra.*

† B. P. p. 202, Ll. 4...

‡ Rucirā : p. 453.

§ Chāyā : p. 297, Foot-note 2, lines 2–5.

dramatic action. It is an ornament of the dramatic plot and its use is recommended as often as possible in a drama. No show is deemed to be perfect unless it is decorated by the *Patākā-sthānaka* at least once. It differs from *Patākā* in the sense that the former is an intermittent artifice unlike the latter which contains some continuous matter prevailing over a large extent of the action. It is, in fact, a point of pivot which gives at times an interesting turn to the dramatic action and involves a course of pathetic fallacy as well. Śāradātanaya adds that this artifice helps a good deal in anticipating the operations of *Patākā*[1]; or a future event is hinted by something under some pretext or the other. Bharata and Dhanañjaya[2] explicitly define a *Patākā-sthānaka* as a spot where a sudden introduction of some extraneous matter indicates, by virtue of certain common characteristics, something already begun or is about to begin.

The point of similarity between the indicating matter and the matter indicated may again be either in respect of situations ( *saṁvidhāna* ) or in respect of attributes ( *viśeshaṇa* ). Consequently, the *patākā-sthānaka* is of two kinds : one, known as '*tulya-saṁvidhānaka*' or that which bears similarity between the matter indicating and the indicated. In this case the *alaṅkāra* of *anyokti* offers the indication. Second, known as '*tulya-viśeshaṇaka*' is that which indicates the matter of similarity of attributes. In this case it is *samāsokti* or the figure of suggestion that makes the indication. The author of the Rasārṇava-sudhākara adds that the former is again of three kinds, and the latter is a type by itself. Thus the *Patākā-sthānakas* are, in all, four in number which is in keeping with the Bharata's dictum on the subject.[3] No specific names are given to them, but they are distinguished *inter se* by the use of the ordinal numerals prefixed to them. According to Bharata and his followers they are verily defined as below :

1. B. P. p. 202–Ll. 8 9.
2. N. XIX–31 ; D. R. I–14 ; S. D. Vi–45 ; N. R. p. 120–5.
3. R. S. III–16 , B. P. p. 203, Ll. 3–11.

1. The first *(prathama) Patākā-sthānaka* consists of an abrupt revelation of facts which result in the acquisition of a desired object. The abruptness is the source of wonder in this case, and it amuses the visitors on account of the unexpected turn that the events take in course of the dramatic action.[1] For instance, when Sāgarikā in the Ratnāvalī strangles herself to death, the king Udayana takes her to be Vāsavadattā and relieves her of the noose. A moment later, the hero recognises her and says, 'O ! how, my darling Sāgarikā !"[2] Here on account of similarity of situation there occurs an interesting pivot in the action, and so it presents the first and the foremost type of *Patākā-sthānaka.*

2. It becomes a second *(dvitīya)* type of *Patākā-sthānaka* where a statement is full of suggestion on account of its text being capable of giving out more than one sense.[3] An example of the same is visible in the Veṇīsaṁhāra where the Stage-manager says, "may the sons of Kuru become *svastha* along with their servants !"[4] The statement arouses the wrath of Bhīmasena, who calls out, "how could the Kauravas become comfortable so long as I am alive !" and then construes the statement by virtue of paranomasia *(ślesha)* so as to mean that the Kauravas are despatched to heavens, which is only a euphemism for their being killed in the field of battle.

3. The third *Patākā-sthānakā* presents itself at a spot where a duplicate sense brought forth by means of a play on words suggests an idea which falls in suit with the subject-matter in discourse.[5] This is more appreciable when it consists of an equivocal catechism, as is presented in the Chamberlain's dialogue with Duryodhana in the second Act of the Veṇīsaṁhāra

1. N. XIX 32; S. D. VI 46; B. P. 202, Ll-18-19; R. S. III-17; N. D. 31a; N. L. R. 1007.
2. Rat. III xvi-8.
3. N. XIX 33; S. D. Vi-47; B. P. p. 202, Ll. 20-21; R. S. III-18; N. D. 31a; N. L. R. 1016.
4. Veṇī. I-7.
5. N. XIX 34; S. D. VI-48; B. P. p. 202, Ll. 22-23; R. S. p. 113; N. D. 31b; N. L. R. 1923.

or in the dialogue of Cāṇakya and Siddhārthaka in the Mudrārākshasa.[1]

4. The fourth *(caturtha) patākā-sthānaka* becomes available where there is some statement full of pun which is directly related to the subject-matter of the play and brings in suggestively the motive of the action.[2] A suitable illustration is found in the Ratnāvalī, where by common adjectives capable of yielding dual sense, reference is made to the acquisition of Ratnāvalī who is put together with Vāsavadattā as her co-wife.[3]

It may be noticed here that these four *patākā-sthānakas* can be frequently used by the playwrights according as it suits their sense of dramatic justice. There is no point in making express rules for their use as some seem to prescribe to the effect that these four *patākā-sthānakas* should be used in succession in the first four Junctures commencing with the Protasis in a drama.[4] The Juncture of Conclusion should, therefore, have no Episode-indication according to this school of thought.[5] This opinion hardly stands to any reason; for the dramatic embellishments as these artifices are, they can be used in any order and anywhere and as many times as they cater to the taste of the visitors' sense of appreciation and the playwright's art of execution. The view with regard to the free use of these indications is upheld by Viśvanātha and also finds support in the practice of the playwrights.[6] The Nāṭyadarpaṇa reverses the order of the third type into the fourth and the *vice versa*,[7] but as the numerical order has very little to do with the order of merit and use, it is an insignificant divergence from the aphorisms of Bharata.

1. Veṇī. II-xxiii-2-7; M. R. p. 88-Ll. 1-4.
2. N. XIX-35; S. D. VI-49 B. P. 23-1-2; N. D. 31b; N. L. R. 1034; R. S. Ibid.
3. Rat. II-iv.
4. N. L. R.—1037.
5. Ibid. 997.
6. S. D. p. 291, Ll. 9-10.
7. N. D. vide pp. 45, 46.

These are the several divisions of the subsidiary plot. Every thing else is the main theme of the drama which covers the entire stretch of action of the principal character, who reaps the fruits of his own labour as well as of the endeavours of all those who support him. The main action, therefore, must necessarily have a beginning and an end. But as these two stages cannot coalesce so as to endure the interest in the action, the beginning and the end must be intervened by obstructions, efforts for their removal, success of such efforts and consequently the ultimate success in the undertaking. It seems to be the natural course for dispensation of facts if they are presented with an abiding interest before the spectators and readers. In view of this psychological phenomenon, the entire dramatic action is divided into five stages.[1] They are known as Commencement ( *ārambha* ), Endeavour ( *yatna* ), Prospect of Success ( *prāptyāśā* ), Certainty of Success ( *nītyatāpti* ), and Consummation ( *phalāgama* ) or attainment of fruit.

These stages are defined by Bharata as follows :

1. Commencement ( *ārambha* ) :— It is that stage of action which reveals the inclination and zeal of the principal hero for achieving the object of his desire. As the will preceeds all action, it is the expression of a will and an effective will that pervades the first course of the dramatic action.[2]

2. Endeavour ( *prayatna* ) :— It is a zealous pursuit after the object of desire that marks the second stage of action. It also covers the expression of anxiety which is a mental phenomenon and propels the hero to find and try all sorts of means to the end.[3]

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1. N. XIX-9 ; S. D. VI-70 ; D. R. I 19 ; N. D. verse 34 ; B. P. p. 206, Ll. 1-2; M. M. p. 61, 10; N. R. p. 77, Ll. 8 9; N. L. R. 57-58; R. S. III—23.
2. N. XIX-10 ; D. R. I-20a ; S. D. VI-71b; N. D. 35a; B. P. p. 206, Ll. 5-6; M. M. p. 61, 12 ; P. R. p. 105, Ll. 9; N. R. p. 101, Ll. 19; N. L. R. 59; R. S. III—23b.
3. N. XIX-11; D. R. I-20b; S. D. VI-72a; N. D. 35a; B. P. p.

3. Prospect of Success ( *prāptyāśā* ) lies in that stage of action which signifies some hope of hitting the mark though it is fret with chances of missing. There is every suspicion of losing the board, yet anxious endeavours are in full swing; and this stage of action culminates almost in that situation where it begins appearing that there are less misses than hits.[1]

4. Certainty of Success ( *niyatāpti* ) arises when all impediments that stand in the way of begetting success are removed. It is the fourth and the pen-ultimate stage of action.[2] According to Aśmakuṭṭa the failure of the aims of the opponent or the downfall of the rivals is a sign of surety of success for the hero.[3]

5. Consummation ( *phalāgama* ): When all efforts of the hero, his counter-part and assistants are crowned with success and bear the result of total acquisition of the desired object, the dramatic action reaches its apex of fulfilment. Thus the achievement of the hero's cause marks the finis of the play, and that is the last stage of action.[4]

Mātṛgupta has aptly drawn the distinction among the various stages of action by reference to the illustration of Rāma's victory against Rāvaṇa. He observes that in an action of the annihilation of Rāvaṇa, the onslaught on Khara and Dūshaṇa is the Commencement. As an opposition, the act of Sītā's molestation arranged by Śūrpaṇakhā has afforded an opportunity for endeavour on both the sides, viz., regaining the lost wife on the part of Rāma and retaining his booty on the part of Rāvaṇa. Then by amity with Sugrīva, prospect of success

206, Ll. 7–8; M. M. p. 61, 13; P. R. p. 105, 10; N. R. p. 115, 13; N. L. R 66; R. S. III—24a.

1 N. XIX-12; D R I-21a; S. D. 72b; N. D. 35b; B. P. p. 206, Ll. 9–10; M M. p. 61, 14, P. R. p. 106, 1; N. R. p. 136, 3; N L R. 69; R. S. III—24b.

2. Ibid et seq.; N R. p. 144, 2; N. L. R. 76.

3. "*Arāter apacaya-paramparā, niyatā ca phala-prāptiḥ.*"—*q. i.* N. L. R. 83.

4 N XIX–14; D. R. I–22a, S. D. Vi–73b, N. D. 36b, B. P. p. 206, 13; M. M. p. 61, 16; P. R. p. 106, 3; N. R. p. 153, 13; N L. R. 89; R. S. III—25.

is secured. With the destruction of Kumbhakarṇa and the retinue of Rāvaṇa the certainty of success ensues. And lastly, killing of Rāvaṇa by Rāma in the interest of the divine race is the fruit which brings the hero the gain of all the three ends of human existence, viz. *Dharma, Artha* and *Kāma.*[1]

Collateral to the five stages of action, Bharata lays down similarly five elements of plot known as the *Artha-Prakṛtis* which form the very substrata of the dramatic story. They differ from the *Kāryāvasthās* inasmuch as they represent subjectively what is displayed by the latter objectively. These elements are the germ ( *bīja* ), the drop ( *bindu* ), the episode ( *Patākā* ), the incident ( *prakarī* ) and the dénouement ( *kārya* ).[2]

1. Germ ( *bīja* ) is defined as the cause of dénouement which is manifested at the outset in a very small form, but gradually expands in manifold ways as the action proceeds. This is the first element which corresponds to the first stage of action. This is, therefore, called the very seed of the dramatic theme. For example, Dushyanta's attraction at the first sight of Śakuntalā, or the enthusiasm of Yudhishṭhira ignited by Bhīma's wrath in the Veṇīsaṁhāra or Cāṇakya's zeal to win Rākshasa for Candragupta, his protegé in the Mudrā-rākshasa may be cited as the illustration of the germ in a dramatic plot. *Bīja* is, therefore, the source of action which is always placed minutely at the outset and which develops at regular intervals and culminates into the fruition of action.[3]

Mātṛgupta looks at the *bīja* from three points of view, the consequence, the object and the subject of the action. The seed that develops into fruit is the *Phala-bīja,* the story of the play is the *vastu-bīja,* and the hero is, according to him, the *artha-bīja.*[4] According to Sāgaranandin there are three ways of setting in the *bīja*, namely, by means of equivocal expression

1. N. L. R. 102.
2. N. XIX–22; S. D. VI–64; M. M. p. 60, 27; N. L. R. 131; B. P. p. 204, 21; N. D. p. 28.
3. Ibid. et seq ; P. R. p. 106, 5; D. R. I–17a.
4. Chāyā p. 296 – note 1.

( *ślesha* ), similarity of episodes ( *chāyā* ), or direct statement ( *upakshepa* ).[1]

2. The germ after being set in once in course of the plot gets for a while dislocated on account of the interruption of several synchronal events. After such a dislocation due to extraneous circumstances, there comes up, as it were a, drop of a certain matter which again helps the germ to shoot up and prevail in the plot. This sudden drop caused by some animate move or an action of a character in a play is called '*Bindu*', which is defined by Bharata as 'the cause of resuming the main purpose of the play, when it gets interrupted. It continues to do so covertly right upto the end of the play.[2] The Daśarūpaka defines it as the cause of resumption of the original theme at the close of some subsidiary event that intervened it.[3]

1. N. L. R. 139.
2. N. XIX–24; S. D. VI–66; M. M. p. 61, Ll. 4–5; N. D p. 32; P. R. p. 106, 6; D. R. I–17b; N. L. R. 164–5; N R. p. 103, 15; B. P. p. 204.
3. The text of the Daśarūpaka is "*avāntarārtha-vicchede bindur accheda-kāraṇam*", which is translated by Dr Haas as 'when the secondary matter is interrupted, the cause of its being resumed is the Expansion ( *bindu* )'*. Here it may be submitted that the translation of the term '*vicchede*' as 'interrupted' and the solution of the compound '*avāntarārtha-vicchede*' has presented a misgiving of facts. For it is not the resumption of the secondary matter which is done by *Bindu*, but it is the resumption of the germ or the original principal matter ( *bīja* ), which got, as a matter of fact, disturbed by the introduction of a secondary matter in the drama; e. g., the appearance of Gautamī in the first Act and then the proposol of the General for going a-hunting dislocated the theme of Śakuntalā and the King's attraction for her in the Abhijñāna Śakuntalā. After such dislocation or interruption due to the introduction of the secondary matter, when there is once again the resumption of the pursuit of Śakuntalā, there comes in the drop, *Bindu* or the Expansion. Therefore, if the term '*viccheda*' in the phrase, then '*avāntarārtha-vicchede*'

* Haas' Translation of D. R. ( Col. U. P. ) — p. 8 bottom.

There are various interpretations suggested for the metaphorical sense which has given the title of *Bindu* to the second element of the plot. Dhanika calls it *Bindu* because it spreads over the plot like a drop of oil on the surface of water, thereby suggesting the extending capacity of this element.[1] Rāmacandra and Guṇacandra adopt this analogy in their exposition of the term.[2] More in consonance with the definition, at any rate, is the explanation offered by Śiṅga Bhūpa who suggests that just as a drop of water often sprinkled at

is to mean interruption, as is intended by Sāgaranandin and Abhinava Kālidāsa* and done by Dr. Haas, the compound will be instrumental, meaning 'interruption *by* the secondary matter' and not 'of the secondary matter'. Or if the expression '*viccheda*' is to mean 'end or close' as is interpreted by some commentaries,† then it will be a genetive ( *shashṭhī* ) compound conveying thereby the sense that *at the close* of the secondary matter when the principal matter is resumed by the sudden drop of the action proper, it becomes *Bindu.* Hence the proper translation would be, "at the end of the secondary matter, the cause of resuming the principal one is the Expansion, which is in keeping with Dhanika's‡ explanation of the text of the Daśarūpaka. Or it may be submitted that the proper interpretation of this *Sūtra* read with Dhanika's lines would be, that 'the *Bindu* is that prominent element which is the cause of rejuvenating the germ at the end of some subsidiary action which severed the main theme from further progression', and it may be illustrated from the Ratnāvalī where after the completion of the adoration of Aphrodite which set the main theme aside, the reference to Udayana (*Udayanasyendor ivodvīkshate—I-23* ) resumes it and expands it for further development in subsequent stages of action.

1. Avaloka p. 5, Line 15.
2. N. D. p. 46, Line 20.

* N.L.R. 164 ; N. R. p. 103, 15.

† Prabhā p. 9, Line 7 ; Vimalā p. 402, Line 14 ; Kusuma-pratimā p. 315, Line 10.

‡ Avaloka p. 5, Line 14.

the roots of a plant results in the fruit-bearing, similarly such matters as awaken the main cause, if often dropped in, promote the dénouement of the play.[1] Thus *Bindu* is a wide-spreading element.

Summarising all these views Kohala makes the idea very clear when he says that *Bindu* is that occasional reference to the main *motif* of action which is, at times, side-tracked on account of digression created by introduction of sub-plots or other under-currents in a play.[2]

There is a school of thought referred to by Sāgaranandin which holds that the *Bindu* consists in a constant—say, almost in every Act and Juncture— reminding of the main urge behind the action.[3] The said urge may be prompted by reasons of love, insult or enthusiasm which may be found respectively in the erotic, retributive,[4] or heroic themes. That the gradual loss of opponents or failure of the impeding stock becoming continually perceptible presents the element of Drop is the observation of the same thought from another angle of vision made by some other scholar cited by Sāgaranandin.[5] Śāradātanaya states that *Bindu* owes its origin either to perverseness or to some adversity, the former resulting from anger and the latter from sadness.[6] The view is altogether novel and does not find any support in Bharata or any other canonist noticed above. From the point of view of the constitution of the drama also, it seems both baseless and irrelevant as is shewn by the compiler's omission in illustrating his classification. All the same, Rucipati seems to have some such authority in his mind as Śāradātanaya has, which makes him believe that the *Bindu* may be available in the nature of perturbance, flurry or mental

1. R. S. III-12.
2. Kohala as cited by B. P. p. 204, Ll. 13-14.
3. N. L. R. Ll. 173-178.
4. Ref. Veṇīsaṁhāra as a specimen of retributive impulse.
5. N. L. R. 183.
6. B. P. p. 204, Ll. 15-20.

agitation *(udvega)*. He further believes that the reference to *Bindu* should be sought in almost every Act of the play.[1]

3 & 4 : The third element of the plot is the *Patākā*, and the fourth one is the *Prakarī* which are discussed under the heading of the subsidiary plot.[2] The *Patākā* and the *Prakarī* are considered to be eternal *(nitya)* or necessary limbs of the dramatic action and they are advised to be inserted as far as possible *(yathā yogam)*.[3] Authors like Śiṅga Bhūpāla and Viśvanātha insist on the use of these elements in a drama unless it becomes almost impracticable to have them. Yet there are oft-quoted expressions found in different glosses which declare that the elements of the *Patākā* and the *Prakarī* are of optional use.[4] The Nāṭya-darpaṇa, however, agrees to the latter view.

At any rate it should be distinctly understood that in case the *Patākā* and the *Prakarī* are missing then it stands without mention that the element of *Bindu* will prevail in those dramas to a very wide extent so as to cover the stage of Endeavour, of Prospect of Success and also of Certainty of Success.

5. The fifth element of the plot is the dénouement or the *Kārya* which depicts the cause or the *motif* of the play. It is the *Kārya* of which the attainment is desired, for which all efforts are directed and the achievement of which closes the action.[5] The objects of achievement which constitute the dénouement of a play are the three objects of human existence

1. Gloss on A. R. p. 13 last line and top of p. 14. It may be added here that Rucipati also quotes the definition of *Bindu* from N. S. with a quaint reading '*phala-viccheda-kāraṇam*', which is incongrous unless '*phala-viccheda*' is to mean 'culmination'.
2. Vide Pp. 50–52 *supra*.
3. B. P. p. 205–5.
4. N. D. p. 46–14. For further details Vide pp. 91–93 *infra*.
5. N. XIX—27; S. D. VI–69; D. R. I–16b; P. R. p. 107–2; N. D. V. 33; R. S. III–17b–18a.

as noticed above; and the *Kārya* is said to be simple if it deals with one of them *(śuddha)* or mixed *(miśra)* if it is associated with one or more objects.[1]

The Nāṭya-darpaṇa opines that the use of the five elements may be made freely *(yathā-ruci)* and does not believe in the existence of these elements et sequence. Their order could be reversed according to him. The order that he chooses for them is *Bīja, Patākā, Prakarī, Bindu* and *Kārya*,[2] which is not acceptable to other dramturgists, especially to those who believe in the Co-ambulation theory of Junctures.[3] He considers the above pentad not as the sources of plot but only as the means to the end, i. e. the cause of the achievement of the main object. According to him such cause is twofold : animate and inanimate. The latter is again sub-divided into the principal and the sub-ordinate. The germ is the principal one, since everything else depends on it and the dénouement is the subordinate one, perhaps due to the reason that it is attained as a result of the cumulative efforts of all other factors. In the opinion of other canonists, however, the order seems to be reverse. According to them the *Kārya* is the principal one inasmuch as it is, in fact, the real point of acquisition and the very fruit of all action. Then again, the Nāṭya-darpaṇa classifies the animate cause into two kinds, the principal and the auxiliary. There the principal one is the drop *(Bindu)* which bears the thread and watches the development of action. The auxiliary is also of two types according as it is imbued with personal interest or devoted entirely to the achievement of the purpose of some one else. Out of these two sets the Nāṭya-darpaṇa[4] considers the *Bīja* as the most prominent of all the inanimate causes and the *Bindu* among the animate ones.[5]

1. M. M. p. 61, Ll. 8–9.
2. N. D. verse 25. For details vide Pp. 72–77 *supra*.
3. Vide page 90 *infra*.
4. N. D. p. 42, Ll. 2–3.
5. Cf. Mātṛgupta as cited in N. L. R. Line 470.

## JUNCTURES

A *Sandhi* is the combination of different phases of the main action with its subsidiaries.[1] Thus it is said to mark the component divisions of the dramatic action. With regard to the constitution of these *Sandhis* there are two schools of opinion: one holding that the formation of dramatic Junctures depends upon the combination of the different stages of action (*avasthā*) with the respective Sources of the plot (*prakṛti*); the other demarcating them in view of the different phases of the dramatic germ sprouting from its initial appearance to its fruition at the end.

According to the first school there are five *Sandhis* in a drama which respectively copulate each stage of action to its corresponding substratum of the plot. Thus where the germ (*bīja*) is associated with the commencement of action, it presents the first Juncture known as Opening or *Mukha-sandhi*, which may, on the analogy of the Greek drama, be termed conveniently as the Protasis of the play. In course of *Mukha-sandhi* the main theme is introduced, the seed of the action is sown.[2] After the commencement of the action, it is usual that the main subject is digressed by the under-current of events which intervenes the course of development of the principal action. For such reasons, there starts the stage of Endeavour which is gradually associated with *Bindu* or the sudden drop of such events as resume the main theme. Thus the meeting point of the stage of Endeavour with the element of Drop starts the *Pratimukha Sandhi* or the Expansion of the dramatic action.[3] The third stage of action, namely, the hope of getting the object is often associated with the Episode which helps in removing impediments that stand in the way of the principal character. In this way the conjunction of

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1. R. S. III–26; M. M. p. 61–L. 20; P. R. p. 104, L. 5.; S. D. VI–65a.; B. P. p. 207, Ll. 5 8; N. R. p. 77–Ll. 14–17; N. D. 54–6.
2. e. g. In Act. I, Śāk., the hero is attracted of the charms of the young damsel and has a feeling which is gently responded to by the heroine.
3. Vide Śāk. Act II.

*Prāptyāśā* with *Patākā* presents the third Juncture known as the Development of action, the *Garbha-sandhi* or Catastasis in a drama.[1] The Prospect of success is further put a premium to by the actions of certain minor helpers whose efforts of shorter duration known as incidents ensure the Certainty of success. Thus the stage of *Niyatāpti* blended with the element of *Prakarī* brings in the Juncture of *Vimarśa-sandhi*[2] or the Pause, which may be termed as the Epitasis in a drama.[3] The surety of success thus anticipated, results in the fruition of the object, and the *phalāgama* combines with the dénouement (*kārya*) of the play towards its end. It presents the fifth Juncture called the *Nirvahaṇa* or *Upasaṁhāra Sandhi*, the Consummation or the Apodosis in a drama.[4]

The view that the Junctures are meant for catenating the five stages of action with corresponding five elements of plot is held prominently by Dhanañjaya, Śiṅga Bhūpāla and Śāradātanaya,[5] who seem to base their opinion more on the strength of the Nāṭyaveda than that of Bharata's Nāṭyaśāstra. Their theory, which may be distinctively called as the Co-ambulation Theory of Junctures, can be clearly stated in the following form :

| Serial No. | Stage of Action : | | Element of Plot : | | Juncture |
|---|---|---|---|---|---|
| I | Ārambha | + | Bīja (**Germ**) | = | Mukha-sandhi |
| II | Prayatna | + | Bindu (**Drop**) | = | Pratimukha-sandhi |
| III | Prāptyāśā | + | Patākā (**Episode**) | = | Garbha-sandhi |
| IV | Niyatāpti | + | Prakarī (**Incident**) | = | Vimarśa-sandhi |
| V | Phalāgama | + | Kārya (**De'nouement**) | = | Nirvahaṇa-sandhi |

1. Śāk. latter half of III Act.
2. Also spelt as "*Avamarśa Sandhi*".
3. For Example. Obs. the oddities in Śāk. Acts IV–VI.
4. Śāk. Act VII. In the Greek dramas as there is a tragic end more in vogue, the last stage may be rightly termed as Catastrophe, but as the Sanskrit dramas are hardly aware of tragic conclusion, the title 'Consummation' would be more significant.
5. D. R. I-22–23; R. S. III–26; B. P. p. 207, Ll. 9 10.

Dhanañjaya defines them in the following language: He calls *Mukhasandhi* to be so, as it has the combination of *Bīja* and *Ārambha.*[1] It is called *Pratimukha-sandhi* because it has the union of *Bindu* and *Prayatna.*[2] In course of *Garbha-sandhi* according to Dhanañjaya, there is a regular search for the germ which becomes sometimes visible and at others missing. It is further supposed that there is conjunction of *Prāptyāśā* and *Patākā* in this Juncture. Here it may be noted that he is not very definite in his opinion about the necessity of *Patākā,* as he says, ' there may or may not be the element of *Patākā* '.[3] After the statement he is perhaps reminded of his previous opinion in regard to the principle of co-ambulation as well as of the fact that *Patākā* is often used by classical playwrights, he adds a clause that there is a greater probability of *Patākā* becoming available ( *Syāt prāpti-sambhavaḥ* ).[4] The fourth Juncture of *Vimarśa* shows that

1. D. R. I—30.
2. D. R. Ibid.
3. Ibid. I—36.
4. *Prāpti-sambhava* means there is a probability of finding *Patākā* in a play. Dr. Haas has a translation of his own of this passage, which says, "( In it ) there should be an Episode ( *patākā* ), or ( else ) there should not be Prospect of Success. ( *Prāpti-sambhava* = *Prāptyāśā* )".* According to Dr. Haas, *Patākā* is essential, the existence of which is so much emphasised over that without it there can be no hope of success. Will it, then, mean an utter failure of the dramatic action in case in certain plays there be no *Patākā* and consequently no hope of success ? Dhanika, the author of the Avaloka, on the contrary, explains the text by subdividing the line at : ( i ) '*Patākā syāt na vā*' and ( ii ) '*syāt prāpti-sambhavaḥ*'. Thus according to him *Patākā* is optional ( *autsargika* ), which may or may not be found in a drama. All the same, despite its absence he interprets that *Prāpti-sambhava* will, *of course,* † be there. Strangely enough, Dhanika does not clarify the sense of the clause ( ii ) but only illustrates the point by reference to a quotation from the Ratnāvalī, which, in fact, explains the first line of Dhanañjaya's text purporting to

* Haas' Translation on D. R. p. 20, Ll. 7–9 ( *Columbia Univ. Edn.* ).
† N. B. The emphatic particle '*Eva*' is Dhanika's own.

the germ is in greater bloom as compared to what it appeared in the previous *Sandhi*, though it is not free from impedi-

state how the germ becomes visible, then disappears, and then again appears thus often playing the will o' the wisp in the dramatic action. Dhanika also makes a sad omission in his Avaloka in observing silence in regard to the alternative element of plot which would prevail in the third Juncture in the absence of *Patākā* and how he intends to maintain coherence with the original text'* which categorically states that 'five Stages of action co-opt with five elements of plot and it is their combination that forms respectively the five corresponding Junctures.

The translation of Dr. Haas is just the reverse of Dhanika's comment on the text, inasmuch as the latter says that there may or may not be *patākā* in the *Garbha-sandhi*, yet the hope of success is there, and surely it is there ( if the phrase *'prāpti-sambhavaḥ'* is equivalent of *Prāptyāśā* as suggested by Dr. Haas )—whereas the former translates that the *Garbha-sandhi* must have the *patākā* or else there would be no prospect of success.

Looking to the opinions of other canonists detailed below and also the omission of *Patākā* in some dramas†, it is submitted that the text of Dhanañjaya means that 'the *Patākā* may or may not be present, as it is optional; all the same *'Prāpti–sambhavaḥ' syāt'*, which means, 'there is, in general, more probability of its being found in dramas, for the activities of the *Patākā* go by far towards ensuring success'. The phrase *'Prāpti-sambhava'* need not have reference to *Prāptyāśā*. This suggestion correctly attempts to bring out a cogent interpretation of the text and believes that the explanation of Dhanika and Dr. Haas are, however, only partially correct. In support of this suggestion it may be worth while to state that in the option, where *Patākā* is not available in a drama, the stage of *Prāptyāśā* is associated with the protracted presence of *Bindu*, the business of which is to shoot up wherever the germ is felt fading in the play. So in such circumstances, *Bindu* is supposed to fill in the hiatus caused by the absence of *Patākā* in the plot. This view is supported by

* Refer D. R. I–22.

† For critical Observation of Dramas vide Part II, *infra*

ments largely due to anger, curse or some other calamity.[1] Lastly, the *Nirvahaṇa-sandhi* is defined by Dhanañjaya as a Juncture in course of which all such matters that contained the germ and occurred in the Opening and the subsequent *Sandhis* and were diffused here and there are brought together to one end.[2]

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Śiṅga Bhūpāla,* with whom the authors of the Nāṭya-darpaṇa also seem to agree when they state that since *Bīja* and *Bindu* are believed to be of wider prevalence in a dramatic action, they may bridge over the lacunæ wherever found.†

1. Incidentally it may be mentioned here that a similarly dubious situation is left by Dhanañjaya in case of the fourth Juncture as well, where, queerly enough, he neither adds *Prakarī* to be optional like the *Patākā*, nor declares that the *Vimarśa-sandhi* is a combination of *Niyatāpti* and *Prakarī* as he has been stating such combinations noticed above. The silence does not exactly determine the essential position or otherwise of the *Prakarī*. It may only lead to the conclusion that its use is optional. Should it be so, which factor is to occupy that duration is a point not elucidated even by Śiṅga Bhūpāla. Logically, however, it appears that the absence of *Patākā* and *Prakarī* may well fit in the dramatic development in case of minor shows of *Vyāyoga*, *Bhāṇa*, *Īhāmṛga* and others, but in a full-fledged plot of a drama or a *Prakaraṇa*, the cause can ill afford to remain devoid of the assistance of either or both of these elements, universally recognised by all the dramaturgists.
2. The phrase "*Ekārtham upanīyante*" is interpreted by some scholars‡ to mean the recollection of all important episodes right from the opening of the drama upto the point. The existence of such recollection culminating in the fruition of the object determines the *Nirvahaṇa Sandhi*. It may be noted here that this view may have some reality in rare cases as the one in the Satya Hariścandra, but, on the whole, it is likely to be conspicuous more in its breach than in its observance.

* Vide R. S. III–27b.

† Vide N. D. p. 42, line 3 and p. 48, line 4.

‡ N. D. p. 58, line 22 et seq.

This is the view of one school of thought that believes in the Co-ambulation theory, but in view of irregularity in the matter of juxtaposition of these two concurrent phases of dramatic action, the other school does not favour the idea of defining divers Junctures in relation to the *Avasthās* with *Prakṛtis ;* but holds that the *Sandhis* mark the different phases of the germ like the one of its appearence or disappearence, its partial bloom or its decay, and also its fruition at length. Thus the different situations of the *Bīja,* the concentrated quintessence of all dramatic action, showing its rise or fall or involving efforts to sprout it and depicting anxious care to vivify it, no sooner than it appears fading or withering, determine the different Junctures that weave the entire dramatic theme. According to this school of thought, the presence of *Bindu, Patākā* and *Prakarī* distinctly at particular stages has no significance. It is the purpose, the aim and object of pursuit nursed to its full development that matters, whether be it due to *Patākā* or or *Prakarī* or *Bindu* or one or more or all. It leads to the conclusion that according to this school of thought, endorsed even by Bharata's dictum, not only is the use of *Patākā* and *Prakarī* optional but even their position could be reversed according as it suits the sense of dramatic justice of the playwright.

In the opinion of this school too, believing, as enunciated above, in the *Dṛshṭa-nashṭā* theory there are only five Junctures which are defined in the following terms :

1. *Mukha Sandhi :* It is a Juncture which discloses the origination of the germ and introduces a variety of matters and of sentiments. It also puts the principal characters to some action in furtherance of the main *motif* of the play. To illustrate, the first Act of the Vikramorvaśī be referred to, as it contains the germ of love between Purūravas and Urvaśī, displays divers events, manifests different feelings of terror and comic, and the sentiment of *Pūrva-rāga,* and also opens the stage of the Commencement of action.[1]

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1. N. XIX-39 followed by M. M. p. 61, line 63 ; R. S. III-30 ; S. D. VI-76. It may be noted here that some scholars desire

2. *Pratimukha Sandhi :* That Juncture is designated as the one of Progression in course of which the germ that gained ground in Protasis is sprouted, but is visible only partly. Here the germ is in its very delicate existence as it appears only sprouted and then seems as though it has subsided.[1] For instance, in the second Act of the Vikramorvaśī where the heroine's approach of her own accord to her fiance displays the sprouting of the germ of love, the progression of which is soon hampered on account of her sudden departure for Indra's Court where her attendence was urgently required at the performance of the Lakshmī-svayamvara.

3. *Garbha Sandhi* or Catastasis is that Juncture where the germ which formerly attained the stage of a sprout is further developed, but its growth is attended by frequent hindrance and is anxiously nursed by search and other attempts to juvenate it.[2] The third Act of the Vikramorvaśī, for instance, brings the heroine to the mortal world under malediction and unites the couple, but actual union is obstructed by the presence of the Queen and takes place only after the departure of Citralekhā.

4. *Vimarśa Sandhi* or Epitasis is that Juncture during which the germ, which has had some development in the past, gets open to greater chances of decay and fears of consequent loss due to some calamity like the one of curse or of seduction.[3] It, however, closes invariably with possibilities of re-union. For example, the curse brings in the calamity in the IV Act of the Śākuntala, and it is a self-imposed separation in the fourth Act of the Vikramorvaśī which creates the whole trouble on account of the transformation of the heroine into a creeper due to her entrance into a forbidden grove of penance.

5. *Nirvahaṇa* or *Upasaṁhāra Sandhi* known as Consummation or Apodosis is that portion of a play wherein the germ is

that both *Bīja* and *Bindu* should be brought in in course of Protasis, but a majority of opinion is in favour of using them successively. Obs. N.L.R. 547.

1. N. XIX-40.
2. Ibid. XIX-41.
3. Ibid. XIX-42.

fully developed and ripens to a stage of fruition. It is a link which demonstrates that the seed with all its good and bad phases is brought up well, and its roots are concentrated so as to yield the fruit of the long longed-for achievement by the principal character.[1] The fifth Act of the Vikramorvaśī is a suitable specimen where for the comfort of Purūravas, the hero of the play, the life-long union is granted by Indra who is the custodian of the heroine.

## SANDHYAṄGAS or **Sub-divisions of Junctures**

According to Bharata each one of these Junctures has a number of sub-divisions which are spread throughout its duration.[2] Whereas among various schools of dramatic theorists there has been some difference of opinion in regard to the formation of Junctures, necessarily there is a casual difference in the definitions of the various sub-divisions as well,

1. N. XIX-43.
2. Irrespective of further sub-divisions, Mātṛgupta also divides a dramatie action into five junctures, bearing the same popular titles as the *Mukha-sandhi* and others, but prefers to define them as dealing respectively with the doer ( *sādhaka* ), the means ( *sādhana* ), the object ( *sādhya* ), success ( *siddhi* ) and consummation ( *sambhoga* ). According to him each Juncture is a combination of three factors, i. e. there is an element of enthusiasm associated with contemplation of causes and effects and also with the object of acquisition in the *Mukha-sandhi*; in the *Pratimukha* there is availability of means of acquisition, then the extension of action ( *prasāra* ) and then application of those means in furtherance of the achievement; the removal of obstruction ( *udbheda* ), prospect of achievement, and the assistance of friends are the distinctive features of the *Garbha-sandhi*; fresh rise of impediments, a further cloud, and yet full chances of success due to the reinforcement of action become visible in the *Vimarśa-sandhi*; and the fulfilment of desires, the acquisition of object and the culmination of actions are the three ingredients of the *Nirvahaṇa-sandhi*.* Thus Mātṛgupta follows, in other words, the

* N. L. R. Ll. 460-530.

which is noted at its proper place in course of the discussion now to follow :

### A. Sub-divisions of Mukha-Sandhi

1. Suggestion ( *Upakshepa* ) : Presentation of the germ or sowing of the seed is called *Upakshepa.*[1] It makes the first introduction of the hero's desire, the very nucleus of the dramatic action. It is not necessary that the germ should be brought in by the hero himself, for any one interested in him may make a mention of what he wants to achieve ; e. g. the hero himself suggests the germ of action in the Śākuntala, but it is Yaugandharāyaṇa in the Ratnāvalī or Cāṇakya in the Mudrā-rākshasa.[2]

According to Viśvanātha and Bharata, *Upakshepa* is that feature of Protasis wherein the very crux of the action is introduced.[3] Thus it briefly states the purport of the plot. But the illustration to this feature as pointed out in the statement of

Co-ambulation Theory of Junctures. The illustrations, however, as incorporated by Sāgaranandin to mark these different Junctures shown by Mātṛgupta, are both inapt and untheoritical, for which reason perhaps his view becomes acceptable only on a broad principle of the division of dramatic action. N. L. R. LI. 530-534 ; e. g. In the Bhīma-vijaya, an unpublished drama, Bhīma is shown to be the agent ( *Sādhaka* ), a mace given by Vāsudeva is the means ( *sādhana* ), the ruin of Duryodhana is the object (*sādhya*) and the gain of kingdom for Yudhishṭhira is the success (*siddhi*) and finally the amorous enjoyment of Draupadī by Bhīma is the last stage of action (*sambhoga*). Here it may be pointed out that the consummation ( *sambhoga* ) being interpreted as amorous enjoyment is altogether out of place, and seems hardly to bear the view-point of the general application of these rules to other dramatic works.

1. D. R. I-39.
2. For defn. Vide D. R. I-27 ; R. S. III-32 ; B. P. p. 208, 11 ; N. R. p. 92, 12 ; P. R. p. 146, 10 ; M. M. p. 62, 2. For examples Ref. Śāk. I-16 ; Rat. I-6 ( When repeated by Yaugandharāyaṇa ) ; M. R. I-8.
3. N. XIX-68a ; S. D. VI-83a ; N. L. R. 556.

Bhīmasena, " Oh ! I am alive and the sons of Dhṛtarāshṭra are at ease ! " [1] reduces the difference merely to a variety of expression.

( 2 ) Enlargement (*Parikriyā* or *Parikara*): The amplification of the germ (*bīja*) by means of some statement which further explains the situation is called *Parikriyā*.[2] Viśvanātha, however, defines it as a feature showing the expansion of the matter (*kāvyārtha*) thus sprung up,[3] e. g. the expression of the hero's sympathy for the austere job of Śakuntalā in the hermitage expands his affectionate regards for her and presents the element of *Parikara* in the drama.[4]

( 3 ) Establishment (*Parinyāsa*) : It is that feature which displays the development of the *Bīja* so as to give it some concrete or tangible shape.[5] The settlement of the matter so far sprung up in *Parikara* is the feature of Establishment according to Viśvanātha and a few others.[6] To illustrate, the entrance of Śunaś-śepa in the Bāla-rāmāyaṇa, which narrates the attempts of Viśvāmitra for tormenting the demons through Rāmacandra, settles the *motif* of the play and gives a concrete shape to the task of the hero.[7]

Abhinava Kālidāsa observes *Parinyāsa* at a spot where some matter already in discourse is otherwise set in so as to refer it to the main *motif* of the play.[8] Sāgaranandin, on the other hand, adds that a matter-of-fact statement may be deemed as *Parinyāsa*.[9] Firmness attained by the *Bīja* by

1. Veṇī., I–5.
2. N. XIX–68b ; R. S. III–33a ; B. P. Ibid. ; N. D. p. 60, 19 ; D. R. Ibid. ; N. R. p. 92, 24 ; P. R. p. 147, 8 ; M. M. p. 62, 3 ; N. L. R. 568.
3. S. D. VI–83b.
4. Śāk. I–16.
5. N. XIX–69a ; R. S. III–33b ; B. P. p. 208, 18; D. R. Ibid. ; P. R. p. 148, Line 5.
6. S. D. VI–84 ; N. D. p. 61, 2 ; M. M. p. 62, 4 ; N. L. R. 574.
7. B. R. I–17, i–vi.
8. N. R. p. 93, 11.
9. N. L. R. Ll. 503–4.

further clarification of facts is *Parinyāsa* in the opinion of the authorities cited by Kāṭayavema and other commentators.[1]

(4) Allurement *(Vilobhana)*: The attractive description of some merits of the main characters of the play,[2] or a presentation of the good points belonging to the purpose in hand is called *Vilobhana.*[3] For instance, the well-known description of Urvaśī by the hero surmising about her creation is a feature of allurement.[4] Similarly, Draupadī praising the resolve of Bhīmasena, 'my lord! what is impracticable when you are in indignation' is a point of *Vilobhana.*[5]

In the opinion of Vīra-rāghava even the description of *Bīja* is a point of allurment.[6] It may be noted here that a mere description of qualities which does not foster the main cause cannot fall within the purview of this sub-division.

(5) Resolve (*Yukti*): The recapitulation of measures already adopted or of those which are to be adopted in furtherance of the dramtic *motif* is called *Yukti*,[7] as is evident in the proclamation 'the fire of Yudhishṭhira's wrath is all ablaze in the great woodland of the race of *Kurus*'.[8]

Viśvanātha, Śiṅga Bhūpāla, Vidyānātha and Srīkṛshṇa Kavi seem to believe that the determination of the purpose or purposes of action is the characteristic of this sub-division.[9] Such a feature is available in the Bālarāmāyaṇa where a comparision is sought to be established between Paraśurāma and Rāvaṇa who are shown as the common adversaries of Rāma-

1. K. G. R. p. xvii-2 ; Candrikā on P. C. p. xxxvi-12.
2. R. S. III-34a ; M. M. p. 62, 5.
3. N. XIX-69 ; P. R. p. 148, 9 ; B. P. Ibid ; N. D. p. 64, 3 ; D. R. Ibid. ; S. D. Ibid. ; N. R. p. 95, 10 ; N. L. R. 586.
4. Vikra. I-10.
5. Veṇī. I-21-i.
6. B. T. S. P. 18-9.
7. N. XIX-70a ; B. P. p. 208, 14 ; N. D. p. 66, 9 ; D. R. I-28 ; N. L. R. 593.
8. Veṇī. I-24d.
9. R. S. III-34b ; P. R. p. 154, 1 ; S. D. Ibid. ; M. M. p. 62, 6.

candra.[1] Viśvanātha observes the point of *Yukti* in the dialogue between Sahadeva and Bhīmasena which narrates the episode of the supplication for five villages for the Pāṇḍava princes in the Veṇīsaṁhāra.[2]

Even clearance of doubt and consequent determination of an object is *Yukti* according to Kāṭayavema.[3] That *Yukti* is the determination of all such expedients as have some common purpose behind them is the opinion of Abhinava Kālidāsa.[4]

In fact, any statement of facts or description of a situation falling under this category is meant to acquaint the audience with such ways and means as are employed by the hero or his assistants for amplification of the dramatic cause and which were not brought on the stage. It is very evident in the play of the Ratnāvalī in the first soliloquy of Yaugandharāyaṇa.[5]

( 6 ) Attainment *(Prāpti)*: Getting pleasure is defined as *Prāpti*. Sāgarikā's elated statement, 'Oh ! is this the king Udayana whom I was offered by my father !' in the Ratnāvalī[6]; or the statement of Draupadī, experiencing joy when Bhīma declares that he would crush the century of the Kauravas in the field of battle and so on, presents an illustration.[7]

According to Sāgaranandin a mention of the central thought is *Prāpti*.[8] His view is presumably based on some variant reading of Bharata's *Sūtra*, and if it is accepted, the connotation of *Prāpti* would very much overlap in essence that of *Samādhāna*, which is defined below.

1. B. R. II–15.
2. Veṇī. I–15–v to I–17.
3. K. G. R. p. 2, 1.
4. N. R. p. 93, 19.
5. Rat. I–6–x–xix. ( page 13, N. S. Edition ).
6. N. XIX–70b; R. S. III–35a ; B. P. p. 208, 15 ; N. D. p. 65, 10; D. R. Ibid. ; N. R. p. 95, 14 ; P. R. p. 154, 7 ; M. M. p. 62, 7; S. D. Ibid.
7. Rat. I–23–i ; Veṇī. I–15.
8. N. L. R. 598.

( 7 ) Settling *(Samādhāna)* : The re-appearance of the main point or the germ is another sub-division of Protasis. After the stage of *Parinyāsa,* description of merits and recapitulation of measures is likely to make the readers lose their sight of the main drive. In order to avoid this, the feature of *Samādhāna* is used to bring back the detracted visitors to the main subject.[1] The hero's statement that he was carried away by the tune of the tabor in the Mālavikā is an illustration of this feature.[2]

( 8 ) Conflict of feelings *( Vidhāna )* : The blending of pleasure and pain is called *Vidhāna.*[3] It is a feature which is meant for avoiding an absolute enjoyment of pleasure and thus contribute reality to the dramatic action. For it makes one realise that every phase of life has two sides : the pleasant and the woeful. The substratum of this conflict of feelings should always be the one and the same individual, e. g., the twofold feeling that Mādhava experiences after finding Mālatī in love with himself presents a pleasant conflict.[4]

( 9 ) Surprise *( Paribhāvanā )* [5] : It is that element which circumscribes the mind with a feeling of wonder in respect of the main object by reasons of some attractive description.[6] Any expression which fills the mind with curiosity is enough to present this feature according to Bharata and Viśvanātha.[7] Śiṅga Bhūpāla believes that the expression which appeals as striking on account of the presentation of certain praiseworthy

1. N. XIX-71a ; R. S. III-35 ; D. R. Ibid. ; N. D. p. 61, 24 ; S. D. VI-85a ; B. P. Ibid. ; N. R. p. 97, 26 ; P. R. p. 154, 10 ; M. M. p. 62, 8 ; N. L. R. 605.
2. Māl. I-22.
3. N. XIX-71b ; D. R.-Ibid ; R. S. III-36a ; B. P. p. 208, 16 : N. D. p. 67, 3 ; S. D. VI-85b; N. R. p. 97, 19 ; P.R. p. 155, 3; M. M. p. 62, 9 ; N. L. R. 609.
4. Mā. Mā. I-28-31.
5. B. P. Ibid. ; N. D. p. 68, 10 ; D. R. 1-29 ; N. R. p. 95, 5.
6. N. XIX-72a ; S. D. VI-86a ; N. L. R. 617.
7. M. M. p. 62, 10 ; P. R. p. 155, 6.

qualities denotes the element of *Paribhāvanā*,[1] an illustration of which is found in an appreciative description of Sītā by Rāvaṇa in the Bālarāmāyaṇa or in the speech of the gambler, 'what, a wooden image!' in the second Act of the Mṛcchakaṭika.[2]

( 10 ) Disclosure *(Udbheda)* : Daśarūpaka defines this element as the one that discloses something which is till then unknown ; and illustrates it by reference to the statement, 'the fire of Yudhishṭhira's wrath is yawning agape in the huge family of the Kurus',[4] which is cited by Viśvanātha and the authors of the Nāṭya-darpaṇa to illustrate the feature of *Samādhāna*. But a majority of canonists defines it as an element which displays the sprouting up [5] or a slight progress of the germ.[6] The Nāṭya-darpaṇa gives a better example from the Veṇīsaṁhāra in the speech of Bhīmasena who promises the princess of the Pāñcāla that she would not see once again Vṛkodara without having exhausted the Kauravas.[7]

Rightly speaking, this feature has been looked at by the two sets of authorities from two different points of view; for, in fact, *Udbheda* is that sub-division of Protasis which breaks open the germ by disclosing some under-current or a secret point.

( 11 ) Division ( *Bheda* ) : There is again a difference of opinion in regard to the connotation of this term. *Bheda* is that element which encourages some action tending to foster the main cause. This is the opinion of Dhanañjaya, Vidyānātha, Śiṅga Bhūpāla, Śāradātanaya and Abhinava Kālidāsa.[8]

1. R. S. III-36b.
2. B. R. I-42.
3. MRC. II-4-viii.
4. D. R. I-29 ; P. R. p. 208, 17 ; e. g. Veṇī. I-24.
5. N. XIX-72b ; S. D. VI-86b ; R. S. III-37a ; N. L. R. 620.
6. N. D. p. 62, 11 ; N. R. p. 100, 1 ; P. R. p. 155, 10 ; M. M. p. 62, 11.
7. Veṇī. I-26.
8. D. R. I-29 ; P. R. p. 155, 15; R. S. III-37b ; B. P. p. 208, 18 ; N. R. p. 101-13.

The specimen of this sub-division according to this connotation is frequent among the Sanskrit dramas; and, to quote, one may be referred to in the eulogy of Rākshasa in the soliloquy of Cāṇakya, which enthuses the latter to extend his efforts for securing a grip over the former.[1]

Bharata followed by Viśvanātha and Rāmacandra Sūri lays down that *Bheda* is an element which is meant to dissociate the characters.[2] Even with this connotation, the element of *Bheda* is invariably found in the dramatic works and may be specified in Dushyanta's speech towards the close of the first Act of the Śākuntala.[3] Its existence helps the main cause inasmuch as it turns various characters to their own duties after their being put to-gether for some time for some initial task.

There is yet a third opinion about the meaning of *Bheda* which is supposed to be found in such a move as will remove the obstruction in the growth of the germ.[4] Sāgaranandin observes that sorting of main purpose which is jumbled up presents the feature of *Bheda*.[5] *

( 12 ) Resumption *(Karaṇa)* [6] *:* It is an element to demonstrate that the characters have begun engaging themselves in

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1. M. R. I–15 et. seq.
2. N. XIX–73b ; S. D. VI–87a–ii ; N. D. p. 64, 12 ; M. M. p. 62, 12.
3. Śāk. I–33.
4. N. D. p. 65, Ll. 7–8.
5. N. L. R.-626.

* Mr. M. Dillon seems to have confused the view of Sāgaranandin with just its opposite given by Bharata whom he refers to in his marginal notes as its equivalent—Vide N. L. R.- p. 27. ( Oxford Ed. ) ; for N. L. R. reads *'Saṅghātena militasya bhaṅgo bhedaḥ'*, and Bharata reads as *'Saṅghāta–bhedanārtho yaḥ sa bheda iti kīrtitaḥ'*– N. XIX–73.

6. Sāgaranandin spells it as *'Kāraṇa,'* but attributes the same connotation.

the execution of their undertaking.[1] If some task originally started but intervened by some subsidiary or casual action is resumed, then it presents the feature of *Karaṇa*. For instance, "Well, Pāñcāli! then we proceed for the annihilation of the family of the Kurus,"[2] or the statement of the hero in the Śākuntala, "Oh! all have gone, I shall also then proceed"[3] towards the end of the first Act may serve as an example of the sub-division.

The Nāṭya-darpaṇa records an opinion of some scholar who defines *Karaṇa* as the suppression of calamities,[4] but it appears that it will be inappropriate to introduce such an element towards the close of Protasis which marks the stage of commencement only, and calamities are to loom large only in course of the stage of Endeavour and hence their suppression at this stage would hardly be in keeping with the sense of dramatic development.

These are the twelve sub-divisions which are accepted by all dramaturgists with a slight variation in their order. The order in regard to the first seven sub-divisions is, however, acceptable to all the scholars. Thereafter excepting Śiṅga Bhūpāla who reverses the order, all agree in placing *Vidhāna* before *Paribhāvanā*. Then again, *Udbheda*, then *Karaṇa* and *Bheda* is the order accepted by Bharata, Viśvanātha, Dhanañjaya and Śāradātanaya, but *Karaṇa* is placed after *Bheda* by Vidyānātha and Śiṅga Bhūpāla.[5]

The dramatic execution, however, will not be found, on minute observation, to be upset in the least, even if facts are arranged according to any one of these orders preferred. For the reversion of the order is permitted by Bharata as well as by Śāradātanaya so as to fit in the plot, the characters, and the

1. N. XIX-73a; R. S. III-38a; B. P. p. 208, 17; D. R. 1-29; N. D. p. 63, 12; S. D. VI-86; P. R. 156, 6; N. L. R. 623; M. M. p. 62, 13; N. R. p. 101, 23.
2. Veṇī. I-25-iv.
3. Śāk. I-32-xvii.
4. N. D. p. 63 bottom.
5. Vide citations given *supra*.

ruling sentiment.[1] Bharata further permits the blending of two or three elements even at one spot, if they could be suitably interfused so as to be in keeping with the state of action in hand.[2] Although it is in no sense incumbent upon the playwright to put in all of these sub-divisions or to do so in a particular order, the Nāṭya-darpaṇa, all the same, directs that the first three elements, namely, *Upakshepa, Parikara* and *Parinyāsa* should bear the order of succession, but other sub-divisions can be used freely with the observance that *Udbheda* and *Karaṇa* should appear almost towards the end, and *Samādhāna* somewhere in the middle of the Juncture.[3] Similarly, a playwright is at liberty to omit some of these divisions, if he thinks that it will not prejudice the flow of action. According to Dhanika, *Upakshepa, Parikara, Parinyāsa, Yukti, Udbheda* and *Samādhāna* are essential to the proper presentation of the first stage of action, and the use of the rest is only discretionary.[4]

At the close of the Protasis, the commencement of action culminates into the stage of attempt for acquiring the desired object ; and the seed, the first source of action, develops into a drop *(bindu)*, and these two parallel elements run together in course of this Juncture with the result that the main theme *(bīja)* is sometimes visible and at others becomes invisible like a flash of lightning. The function of gradual expansion of action is thus spread over throughout the second Juncture by means of its thirteen sub-divisions the nature and scope of which is as follows :

**B. Sub-divisions of the Pratimukha-Sandhi**

( i ) Craving *(Vilāsa)* : The first sub-division of the Juncture of Progression is *Vilāsa*, which is defined as 'longing for an

1. N. XIX–102 ; B. P. p. 214, 20.
2. N. XIX–103. Such interfusion is advantageously done by Kālidāsa in his Mālavikāgnimitram.
3. N. D. p. 59, Ll. 11–13.
4. Ava. p. 11, Ll. 11–12.

enjoyment of *rati* ' by Bharata who is adopted by Viśvanātha.[1] The text is explained by Viśvanātha as a desire for a woman or a man or an object of love, who is the exciting cause e. g. in the Śākuntala, " My beloved is in no way easy to obtain ", says Dushyanta only to express his yearning for the heroine.[2] In the Mālatī Mādhava also, Mādhava's wistfulness at the sight of the heroine in the third Act is an expression of his longing for her.[3]

Jīvānanda[4] explains the text of Viśvanātha[5] as a desire for amorous enjoyments, which is also the purport of the comment of Bhaṭṭācārya.[6] Following this *sūtra* of Bharata, Śāradātanaya has made the idea more explicit by saying, "*Vilāsa* is an expression of the amorous sports of the loving pair at the honey-moon " [7]; and the Nāṭya-darpaṇa is equally unequivocal in defining *Vilāsa* as an expression of wistfulness of a woman for a man or of a man for a woman.[8]

It is submitted that this view is not much at accord with the general dramaturgic principles if it is limited only to a feeling of amorousness or a desire for a sensual contact with each other in the mind of a couple. For the presence of this feature may be possible in case of the erotic dramas where rules the sentiment of love; but in case of purely heroic dramas and especially in the high-pitched ones like the Kaṁsavadha, or in case of political dramas as the Mudrā-rākshasa, or devotional dramas as the Caitanya-candrodaya and the Prabodha-candrodaya or the quietistic plays like the Bhartṛhari-nirveda, it will not be feasible to present the amorous sports of a couple

1. "*Samīhā rati-bhogārthā vilāsa iti kīrtitaḥ*"—N. XIX-74a ; Cf. S. D. VI-89.
2. Śāk. II-1.
3. Mā. Mā. III- 6 & 7.
4. Vimalā p. 417, Ll. 10-11.
5. " *Rati-bhogārthā samīhā* "—S. D. Ibid. et seq.
6. Vivṛti p. 305, Ll. 4-5.
7. "*Rati-ceshṭā vilāsas syād dampatyor nava-saṅgame*"— B. P. p. 209, 10.
8. " *Vilāso nṛ-striyor īhā* "— N. D. p. 69, Ll. 9-10.

at all. Even if an attempt is made to present this feature in this spirit, it will be nothing short of a serious poetic fault as is done by Bhaṭṭa Nārāyaṇa in the second Act of the Veṇīsaṁhāra by introducing the scene of Duryodhana's dalliance with Bhānumatī. It becomes repugnant to the flow of the heroic sentiment if the hero or the counter-hero is made to indulge in light sports or be soft, and anxious for sensual sports *(samīhā)* at an hour when his spirits should, in fact, rise to vehemence. For nothing else is deemed by the rhetoricians as much derogatory as an insertion of an inapposite element in a *Kāvya* which tends to pull down the ruling sentiment from its high pitch. It may be incidentally observed here that the problem does not become so serious in such devotional plays as the Jīvānandana or the Vidyā-pariṇaya where the hero, Jīva is anxious to be associated with his beloved Vidyā and so a desire for the union may by metaphorically super-imposed on the characters of the play. But the situation becomes serious in such plays as have no female characters as in the Mudrā-rākshasa; nor can it be argued there that a classical play of the reputation of the Mudrā-rākshasa can do without the first and the foremost element of the *Pratimukha Sandhi* which is supposed to bring in the germ afresh after the close of the first Juncture. Since the *Pratimukha* has an element of Drop *(bindu)* in it, the element of *Vilāsa* has to be there as a prominent characteristic of this Juncture. In order to avoid facing this difficulty Dhanika has not illustrated this feature by a quotation from the Veṇīsaṁhāra, a heroic play from which he always gives examples to alternate with the erotic play of the Ratnāvalī.[1] Viśvanātha also resorts to this omission.[2] Dhanika has gone still further to the length of discarding the element of *Vilāsa* from the list of the important features of the *Pratimukha Sandhi*, a point in respect of which the Nāṭya-darpaṇa seems to agree with him.[3] The other way of avoiding the difficulty is invented by some critics in illustrating this feature

1. Vide Avaloka p. 12.
2. S. D. p. 306 top.
3. For Dhanika vide Ava. p. 16-2 ; N. D. p. 69, Ll. 5-6.

by depicting the wistfulness of some one for the other, as does Śiṅga Bhūpāla in pointing out in the Bālarāmāyaṇa, a heroic play, the passion of Rāma for Sītā expressed as "O! here is this Sītā' in the third Act.[1] As the Germ of the dramatic cause in the Bālarāmāyaṇa is the success of Rāma in his early life and the dénouement is of his heroic deeds how the voluptuousness of Rāvaṇa or lust of Rāma constitutes the first feature of the *Pratimukha Sandhi* is a matter for serious consideration. In order to provide for such side-tracking, Śiṅga Bhūpāla defines the element of *Vilāsa* as an attempt for union [2] and the Mandāra Maranda in the same vein adopts it.[3] In order to face this difficulty an unknown rhetorician has defined it as a passion for the object in view.[4] Still another course is devised for the same purpose by Haridāsa in his gloss on the Mudrārākshasa by showing that the passion for the Royal Splendour *(rājya-lakshmī)* which Rākshasa is courting, and his anxiety to win the same may be deemed, in a tropical sense, the presentation of amor *(rati-icchā)* and thus providing for the element of craving in the drama.[5] Similar is the attempt of Vidyānātha who demonstrates the desire of the Royal Splendour to be associated with Pratāpa-rudra as the specimen of *Vilāsa*.[6] All these attempts go by far to show that the critics feel to some extent the indispensability of the element of *Vilāsa*; and for this reason the *Sūtra* of Bharata, which is, to their mind, so univocally pertaining to the sentiment of Love confronts with a difficulty which seems incapable of being overcome but for such artificial and round-about explanations.

As a matter of fact Bharata never contemplates that it is a conjugal passion that comprises the element of *Vilāsa*. What he really means is the anxious prompting of mind for

1. B. R. III-20-x & III-23-i.
2. R. S. III-41.
3. M. M. p. 69, 20.
4. Candrīkā on P. C. p. 67, Ll. 14-15, "*Dṛshṭārtha-vishayāmīhām Vilāsaḥ parieakshate.*"
5. C. C. p. 214, 18 ( M. R. II-12 ).
6. P. R. p. 158, 13.

enjoying or materialising the object of desire by the hero of the play. For if it is a devotional play the acquisition of the devoted by the devotee is the crux, and the *Vilāsa* is his anxious desire to be in unison with his object dear and near to his heart. If it is a heroic play, the object of success to which he is so passionately devoted is the theme, and an expression of his ardent desire for getting into a close proximity with the same means *Vilāsa*. It it is a political drama like the Mudrā-rākshasa, success of the hero's scheme is the nucleus of the enthusiasm, an expression of which is meant to introduce the element of *Vilāsa*.[1] Thus the conclusion is that in Bharata's opinion an anxiety for getting at the object of interest *(rati)*[2] is *Vilāsa*.

2. Pursuit ( *Parisarpa* or *Parīsarpa* ): It is a feature of Progression which depicts the hero's pursuing the object of his desire that gets closer to him at times and then seems to disappear or slip again from his approach.[3] It is evident in Purūravas' brief contact with Urvaśī in his palace garden.[4]

The Sāhityadarpaṇa defines this element as the pursuit of one's object of desire which appears to be out of reach for the moment.[5] It omits the element of being visible and then appearing as lost, which is deemed as a qualifying adjunct to the object of desire ( *bīja* ) by other canonists. Śiṅga Bhūpāla defines *Parisarpa* as a feature that presents a constant reminiscence of the desired object, which becomes, as a

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1. P. R. also agrees to this view : vide p. 110, 6.
2. It may be added that the word *'Rati'* is used here in its radical sense meaning 'leaning of mind' towards an object which persistently circumscribes the mind of the thinker. By the rhetoricians also '*Rati*' is defined as *"ratir mano'nukūle arthe manasaḥ pravaṇāyitam"*, meaning 'Amor is that *mental* devotion to an object which appeals to mind.' *Vilāsa* may, therefore, be defined as only that element of Expansion which displays the ardent desire of the hero; here, to be associated with or to draw near the object of his desire.
3. N. XIX-74b; D. K. I-32b ; B. P. p. 209, 11 ; P. R. p. 159, 11.
4. Vikra. Act II.
5. S. D. VI-89b ; e. g. vide K. L. p. 64, 18.

matter of fact, forgotten on account of the close of the previous Act and the like reasons.[1] Śrīkṛshṇa Kavi agrees with him.[2] The Nāṭya-darpaṇa, however, calls this feature as '*anusarpaṇa*' and places it as the last sub-division of the second Juncture, but attributes the same connotation to it as Bharata and others do.[3]

3. Disinterest ( *Vidhūta* )[4] : Canonists differ in their opinion in regard to the definition of *Vidhūta.* Viśvanātha basing his view on the aphorisms of Bharata holds that it is a non-acceptance of a courtesy or an advance shown by one to another ;[5] as is found in the Śākunatala where the heroine says to her friends in the presence of the hero, 'Enough of detaining the Mahārājā at length who is anxious to be in the midst of his people in the harem,'[6] or in the non-acceptance of the conciliatory request of Rāma by Bhārgava who asserts that 'the son of Reṇukā is not capable of being propitiated by such salutations.'[7]

There is another view forwarded by Dhanañjaya and others that defines *Vidhūta* as unrequitedness due to fruitlessness of efforts.[8] As Progression is a Juncture during which the stage of Endeavour ( *yatna* ) prevails, some of the efforts even go barren, the resultant failure only meaning to non-plus the hero and his mates in the beginning and to cause unrequitedness consequently. It is found, for instance, in the statement of Agnimitra: 'all glory of these eyes has sunk in the absence of

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1. R. S. III–42.
2. M. M. p. 62, Ll. 21–22.
3. N. D. p. 81, 14.
4. Also spelt as *Vidhūta, Vidhṛta.* N. D. calls it *Dhūnana,* adopted as '*Vidhūnana*' in a variant shown in P. R. ( B. S. S. ).
5. S. D. VI–90 ; N. XIX–75a ; R. S. III–44a ; N. D. p. 70, 17 ; N. L. R. 663.
6. Śāk. III–21–xix.
7. B. R. IV–57–vi.
8. D. R. I–33a ; R. S. III–43 ; M. M. p. 62, 23 & 24.

Mālavikā's sight.'[1] Śāradātanaya defines it as want of respite in the hearts of the loving couple due to lack of sensual gratification.[2] This view is obviously unilateral inasmuch as it is possible only in the erotic themes where too such pining in the earlies of the second stage is too rapid and detrimental to the spirit of endeavour. In fact, all what *Vidhūta* is meant for is to show a slight set-back in the activities of the hero.

Display of disinterest in the main object seems to be the element of *Vidhūta* in the opinion of Vidyānātha, for he defines it as the upsetting of mind caused by some undesirable incident,[3] but illustrates it by reference to Pratāpa-rudra's disinclination towards nomination as a prince.[4]

4. Torment *(tāpana)* : " It is a sort of a check in the move of the principal character due to his inability to find means to further his cause of achievement," observes Viśvanātha.[5] Such a position is experienced by Purūravas when he finds no means to get at the celestial nymph and permits in remorse the God of Love to be victorious over him.[6] According to the Nāṭya-darpaṇa such a feature is attributed to a sub-division which is named as *'Rodha'*. [7] It, however, defines *Tāpana* as an impending disaster and agrees thus in this respect with the Nāṭya-Śāstra.[8]

4 A. Pacification *(Śama)* : There is a school of thought represented by Dhanañjaya, Śiṅga Bhūpāla, Śāradātanaya, Śrīkṛshṇa and Vidyānātha that does not recognise *'Tāpana'* as

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1. Māl. II-11.
2. B. P. p. 209, 12.
3. P. R. p. 110, 7.
4. P. R. p. 162, 1.
5. S. D. VI-91a.
6. Vikra. II-11.
7. N. D. p. 71, 3. Strictly speaking, the element of *Rodha*, as defined by N. D. is mid-way between *'Tāpana'* and *Nirodhana* of other canonists because N. D. defines *'rodha'* in terms of *'ārti'* and finds its cause in a check in course of the hero's activities or in some disaster.
8. N. D. p. 76, 17; N. XIX-75b.

an element of the *Pratimukha Sandhi*, probably for the reason that such a mental phenomenon is covered by the definition of the *Vidhūta* according to them. Since the torment and unrequitedness require pacification before a fresh quota of zeal for further efforts can be anticipated, the element of alleviation is extremely necessary to the proper development of action. Hence they believe in the existence of *Śama* or alleviation as a sequel to *Vidhūta*, which allays the feeling of unrequitedness.[1]

Viśvanātha, who does not admit the feature of alleviation in his scheme intends probably to counter-effect the disinterest (*Vidhūta*) by means of a joke which the playwright may introduce at this stage. Bharata, however, does not require the use of alleviation for the apparent reason that he does not define *Tāpana* as Viśvanātha does. For according to Bharata it is only an appearance of clouds or some chance of mishap that falls under the purview of *Tāpana*.[2]

5. Joke (*narma*) : A humorous speech presents the feature of '*narma*' [3] in the *Pratimukha Sandhi*, as is available copiously in the Jester's remarks to Radanikā in the third Act of the Mṛcchakaṭika.[4] Sāgaranandin believes this sub-division as indentical with '*narma*', an element of the *Kaiśikī-vṛtti*.[5] It may be observed in this connection that the introduction of humour may be of great use even in the non-erotic themes for the sake of alleviating the surfeit of any particular sentiment to avoid boredom.

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1. D. R. I-33a, ii; R. S. III-44; B. P. p. 209, 13; M. M. p. 62, 25; P. R. 110, 7.
2. It may be noted that 1943 Edn. of N. gives a variant reading in the foot-note which reads for '*Tāpana*', '*Śamana*' and defines it as '*tasyopaśamanam yat-tu śamanam nāma tad bhavet*', N. p. 316 Fn. No. 10.
3. XIX-76a; R. S. III-45a; S. D. VI-91b; D. R. I-33b, i; B. P. p. 209, 14; N. D. p. 74, 1; M. M. p. 62, 26; N. R. p. 110, 6; P. R. Ibid, also see p. 163, 5.
4. MRC. III-21-ii to 26, 6.
5. N. L. R. Line 672 & then 1310.

6. Amusement ( *Narma-dyuti* ) : It is an element expressive of a mental satisfaction or a gleam of humour.[1] It is seen in the Ratnāvalī in the thrill of Sāgarikā enjoying the joke of her friend Susaṅgatā in the second Act, where she is held up by the hero.[2] According to the Nāṭya-darpaṇa the purpose of this element is to conceal some fault.[3] It is evident in the same play in the Jester's remark about the still posture of the thrush comparing her to a Vaidika scholar ready to recite a hymn.[4] Bharata has the same view.[5] But the Rasārṇava Sudhākara and the Kāvyendu-Prakāśa think that an introduction of humour for purposes of camouflaging anger is *Narma-dyuti*.[6] Humour used for purposes of mitigating or abating anger is *Narma-dyuti* according to the Mandāra Maranda.[7] Vidyānātha and Abhinava Kālidāsa hold that an expression of affection ( *prīti* ) is the element of *Narma-dyuti*.[8] Sāgaranandin, however, defines it only as a joke, just meant for playing a little prank.[9]

7. Response ( *Pragamana*[10] ) : There are two alternate readings of the text of the Bharata's *Sūtra* which defines *Pragamana* or as otherwise spelt *Praśamana*. One of the readings[11] means that it consists in 'high and low speeches', which seems to be an idiomatic expression for ' harsh and soft words ' used for purposes of conciliation.[12] Another reading, which is accept-

1. D. R. I-33b-ii; S. D. VI-91b-ii; B. P. Ibid.
2. Rat. II-17-i.
   N. B. The author of the Prabhā has made a mess of Avaloka while showing this feature, but citing the definition of N., which does not support him. ( Vide Prabhā p. 98, Ll.5-6 ).
3. N. D. p. 75, 17.
4. Rat. p. 77-3.
5. N. XIX-76b.
6. R. S. III-45b; K. P. cited by Chāyā : p. 307, 4.
7. M. M. p. 63, 1.
8. P. R. p. 110, 8 & 163, 11; N. R. p. 110, 15.
9. N. L. R. 674.
10. N. has an alternate title '*praganana or pragayaṇa*'.
11. N. XIX-77a. Fn. '*Adharottara-vākyam*'.
12. Cf. Hindi idiom : *Ūñcā nīcā kahā*.

ed by the editors of the text and also largely depended on by later canonists, purports to define *Pragamana* as a statement consisting of an excellent answer *(Uttarottara Vākya)*.[1] The text, '*Uttarottara Vākya*' which is adopted *ad verbatim* by Viśvanātha has afforded room for different interpretations. The Vivṛti and the Vimalā explain it as a beautiful response : the first '*Uttara*' meaning 'better', and the second one meaning 'a reply.'[2] The Rucirā differing from them explains it as a statement which is wonderful of the wonderful and does not admit any element of reply into the connotation of the term.[3] The Kusuma Pratimā, on the other hand, radically derives the word, and expounds the term '*pragamana*' as one which conveys in a dignified manner some elevated sense by way of a response.[4] A conversation consisting of some inquisitive query and its reply is the purport of Sāgaranandin's interpretation of the Bharata's definition of the *Pragamana*.[5]

To illustrate his view-point Viśvanātha refers to a fine conversation between Urvaśī and Purūravas wherein the former on her approach proclaims the customary address, " May your highness be victorious ". Accepting this greeting with joyous dignity the King replies, "Mine, indeed, is the victory, whose greeting is thus uttered by you, my darling !"[6]

The Daśarūpaka has no point of excellence in the element of the *Pragamana*. It is, according to it, a type of reply which will expose the responsive affection or any other feeling between the hero and his counter-part.[7] The Mandāra Maranda and the Rasārṇava Sudhākara have the same view as that of the Daśarūpaka.[8] Dhanika, however, interprets that a conversation tending to reveal the real interest of the parties is the

1. N. Ibid.
2. Viv. p. 307, 8 ; Vim. p. 420 (*sa*).
3. Ruc. p. 467, line 13.
4. Kus. Pr. p. 331, 7.
5. N. L. R. 674.
6. Vikra. II-16.
7. D. R. I-34a.
8. M. M. p. 63, Ll. 2-3; R.S. III-46a.

*Pragamana*.[1] This view is adhered to by Vidyānātha and Abhinava Kālidāsa.[2] An outwitting reply consisting of a series of retorts is '*pragamana*' according to the Nāṭya-darpaṇa ; whereas even a befitting reply is enough to constitute this element in the opinion of the Bhāva-prakāśa.[3]

8. Impediment ( *Nirodha* ) : It is named as *Nirodha* or *Nirodhana* by a majority of authors including Bharata, but Viśvanātha calls it *Virodha*, which is adopted by Vidyanātha and a few others.

Bharata defines the term as a feature presenting a rise of some fresh trouble.[4] This view is followed by Viśvanātha, Sāgaranandin and Śiṅga Bhūpāla.[5] An illustration of *Nirodha* in this sense may be found in an attempt of the king Hariścandra in granting protection to the Vidyās, which invited the wrath of the sage Viśvāmitra at whose sight the King exclaims, "Out of temerity, here have I stepped over a blazing chunk of fire like a blind man." [6] Vidyānātha, Abhinava Kālidāsa and the author of the Mandāra Maranda agree in defining *Virodha* as an element impeding the course of welfare under some pretext or the other.[7] The Daśarūpaka, however, defines it as frustration of a move.[8] The Nāṭya-darpaṇa goes a step further

1. Ava. p. 14, line 13.
2. P. R. p. 164, 6 ; N. R. p. 111, 7.
3. N. D. p. 78, 20 ; B. P. p. 209, line 15.
4. N. XIX-77b.
5. S. D. VI-92b-i ; N. L. R. 683 ; R. S. III-46b.
6. C. K. II-22-iii.
7. P. R. p. 110, 9; N. R. p. 110, 20; M. M. p. 63, 4.
8. D. R. I 34 a-ii; B. P. p. 209, 15. It may be observed here that D. R. reads the defn. of Nirodhana as '*hita-rodho nirodhanam*' and Dhanika solves the compound in the defining term, *hita rodhaḥ*' with genetive case ( *hitasya rodhaḥ* ), thereby meaning that Frustration is a feature which presents prevention of some good to accrue. It is a loss or postponement of an advantage; and surely not "a prevention or a check *to benefit* the cause of the hero's purpose",— a sense which is purported to be conveyed by Dr. Häas' translation of '*hita-rodha*' as 'beneficial pre-

and holds that the resultant calamity ensuing from such frustration is *'rodha'*.[1] A striking example of such frustration is available towards the close of the third Act of the Mālatī Mādhava where the hero finds his friend Makaranda in a state of swoon and exclaims, "O ! he is unconscious ! mama, save me !" [2]

9. Apology ( *Paryupāsanam* ) : Begging pardon for a fault previously done is called *Paryupāsana*.[3] It is one of the most popular features of the second Juncture and may be illustrated by reference to the apologetic statement of Makaranda addressed to Kāmandakī in the earlies of the fourth Act [4], or in the Vikramorvaśī where the King falls at the feet of Auśīnarī.[5]

An attempt to make amends for the wrong done made by one's own people is *Paryupāsana* according to Śrīkṛshṇa, Vidyānātha and Abhinava Kālidāsa,[6] a specimen of which is available in Anusūyā's apology to Durvāsas on behalf of the delinquent heroine in the Śākuntala.[7]

The authors of the Nāṭya-darpaṇa choose to name this subdivision as *'sāntvana'*, but define it only as an attempt to appease the angry one. [8] Kāṭayavema seems to agree with the title

vention'.* Such a translation could be possible if the compound could be solved with the dative case, but being inapposite and opposed to the view of the canonist, Dr. Häas' expression is erroneous here. Pt. Gopala Dutta, however, is to the point when he translates it as 'an incident which bars happiness.'†

1. N. D. 71-3.
2. Mā. Mā. III-line 245 ( B. S. S. ).
3. N. XIX-78 a; R. S. III-47a; S. D. VI-92b; D. R. I-34b-i; B. P. p. 209, 16; N. L. R., 687.
4. Mā. Mā. IV-6 ( Ll. 108-11 ).
5. Vikra. II-20 (*iti pādayoḥ patati.* )
6. M. M. p. 63, 5; P. R. p. 110,10 ; N. R. p. 110, 1.
7. Śāk. IV 1-xiii-xvi.
8. N. D. p. 72, 7.

* D. R. ( *Col. U. P.* ), p. 18, 62.

† D. R. ( *Gondol* ) p. 51, 6.

chosen by the Nāṭya-darpaṇa but extends the connotation inasmuch as an attempt to appease a person in the midst of some perplexity or impatience is also included in *'sāntvana.'* [1]

10. Gallantry *(Pushpa)* : It is a statement which describes some point of excellence in the principal character, [2] e. g. the King in the Ratnāvalī describes the excellence of Sāgarikā, " O, indeed she is Grace, and her hand too a sprout of Pārijāta",[3] or the acolytes' description of the excellence of Dushyanta in the Śākuntala.[4] Sāgaranandin adds that such excellence should pertain to some particular action which is referred to in the midst of some other action.[5] " It may also mean some momentous statement," observes Śiṅga Bhūpāla, " a *Viśesha vacana,*" [6] which is explained by the Chāyā as a statement creative of interest,[7] or by the Avaloka as one revealing interest.[8] It is so accepted by Abhinava Kālidāsa as well as by the author of the Mandāra Maranda. [9]

11. Bolt ( *Vajra* ) :— It consists in a stern or an unpleasant remark.[10] Bharata defines it as a curt reply made to one's own face.[11] For instance, a stern remark is found in the Śākuntala where the hero calls his Jester a silly lad, and tells him that there is altogether a different tax collected from the ascetics which is in the shape of an inexhaustible merit.[12] Similarly, an unpleasant remark is found in the Mālatī Mādhava where the heroine

1. K. G. R. (Māl.) p. 36, 6.
2. N. XIX—78b; S. D. Vi-93a; D. R. I-34b-ii; B. P. Ibid; N. D. p. 71, 21.
3. Rat. II-17.
4. Śāk. II-15 & 16.
5. N. L. R. 691.
6. R. S. III-47b; P. R. p. 166, 7.
7. Chāyā p. 308, Fn. 2.
8. Ava. p. 15-8.
9. N. R. p. 114, 10; M. M. p. 63, 7.
10. P. R. p. 165, 1; N. p. 316, Fn. 19; N. R. p. 111, 15; N. L. R. 697.
11. N. XIX-79a; D. R. I-35a-ii; S. D. VI-93b-i; R. S. III-48a; M. M. p. 63, 6; B. P. p. 209, 17; N. D. p. 79, 15.
12. Śāk. II-13-vi.

says in the third Act, "Gentleman! you, the very Delight of my eyes, are seen only till this moment," thereby hinting Mādhava that it is no more possible for her to continue life in view of her marriage being settled with Nandana.[1] An example of curtness is available in a reply given by Rāmacandra to Paraśurāma, "so you are anxious to receive hospitality" in the third Act of the Bālarāmāyaṇam.[2]

12. Intimation or Propitiation *(Upanyāsa)*: In Intimation there is a statement which embodies some strategem *(upāya)* according to Dhanañjaya.[3] There is a greater consensus of opinion of many a canonist in agreeing to the view of Bharata which holds that a statement putting forward some argument or a chain of reasoning is *Upanyāsa*.[4] Its illustration is clear in the dialogue of the Jester and Purūravas in course of which the former desires the latter to go and appease the angry queen, but in his turn the latter thinks the move to be improper, and for refuting the suggestion of the former advances a very cogent reason that the empty supplications with a counterfeit of affection never appeal to the mature women just as a cultured gem fails to attract a real jeweller.[5] Viśvanātha, whom the Bhāvaprakāśa follows, defines in agreement with Dhanika the element of *Upanyāsa* or Propitaition as a statement meant for securing gratification.[6] An illustration of the feature in this sense is found in the consoling speech of Susaṅgatā who grants relief to the King in his perplexity.[7] The view of Viśvanātha seems to be based on a belief that an attempt for Propitaition should be set in after the fall of Bolt (*vajra*). It may be added here that the introduction of Propitiation may have some justification in that scheme of dramatic constitution wherein the Bolt precedes it, otherwise in face of almost a similar

1. Mā. Mā. IV-7-i.
2. B. R. IV-60-ii.
3. D. R. I-35a-i.
4. N. XIX-79b; N. D. p. 80, 23; R. S. III-48b; M. M. p. 63, 8; N. L. R. 700.
5. Vikra. II-21.
6. S. D. VI-93b-ii; B. P. p. 209, 18; Ava. p. 15, 15.
7. Rat. II-14-xxx.

element of *Paryupāsana* being present in the Juncture, the use of *Upanyāsa* in this sense would be quite out of place. At places even a mediate course may become available, where propitiation is sought by putting forward a cogent reasoning. This golden mean of the two views seems to be more appropriate, a striking illustration of which becomes visible in the Mālatī Mādhava where Mādhava logically concludes his friend Makaranda's union with Madayantikā and appeases him by narrating his adventurous sacrifices for the sake of his beloved.[1] All the same, there is still another view forwarded by Abhinava Kālidāsa and Vidyānātha who hold that an expression of the cause of interest (*anurāga*) is the *Upanyāsa*.[2] It is worthy of notice here that Vidyānātha defines *Upanyāsa* in the same language as Abhinava Kālidāsa does; but while illustrating it in his own composition, he approaches much nearer to the view of Bharata as stated above, though Kumārasvāmī has tried to stretch it as close as possible to his own definition, but only with a small success.[3]

Of this divergence of views in regard to the connotation of the feature of *Upanyāsa*, ample notice seems to be taken by the scholiasts on different dramatic texts who zealously venture to point out this sub-division at different spots with different connotations in the same play, as is, for instance, done by Rāghava Bhaṭṭa in his Artha-dyotanikā [4] on the Śākuntala.

13. Congregation (*Varṇa-saṁhāra*): It consists in the presentation of the four *varṇas* according to Bharata.[5] A host of canonists has interpreted the term '*varṇa*' meaning a caste and so the instruction (*sūtra*) of Bharata is said to mean that the *Varṇasaṁhāra* is a congregation of or reference to the four castes.[6]

1. Mā. Mā. IV–9.
2. N. R. p. 111, 20; P. R. p. 110, 11.
3. P. R. p. 171, 10 and Ratnāpaṇa p. 172–i.
4. Vide A. D. p. 107, 19 for *Upanyāsa* as propitiation and p. 108 line 11 for *Upanyāsa* presenting argument (*Upapatti*).
5. N. XIX–80a.
6. S. S. VI–94a; D. R. I–35b; R. S. III–49a; B. P. p. 209, 18; P. R. p. 173, 5.

An oft-quoted illustration of the feature is found in the Mahāvīracarita in Vasishṭha's enlightening speech of admonition to Paraśurāma, " Look, here is an assemblage of the great saints, here is old Yudhājit and also the king Lomapāda with his ministers and so on." [1] It is there in the Bālarāmāyaṇa also where reference to four castes is done in Paraśurāma's soliloquy commencing with, " what, do you say who is not surprised at the feat of Dāśarathī in rending Śiva's bow," upto "Rāma, the class-mate of Guha will himself look for Rāma" in the fourth Act.[2]

Abhinava-guptapāda, however, differs from the above view, and holds that the term *'Varṇa'* in the definition of Bharata means characters and not castes.[3] Thus according to him the element of *Varṇa-saṁhāra* is a congregation of different characters who were dissociated in the past on some mission or the other. This view appears to be more correct and may have wider application than the former one. *Varṇa-saṁhāra* in this sense may be denoted in the fourth Act of the Mṛcchakaṭika where Vasantasenā sends word to Cārudatta for meeting in the evening, which tends to put together some of the characters of the play.[4]

The Mandāra Maranda is conspicuous in its view which defines *Varṇa-saṁhāra* as the dispersing of all characters.[5] Though this view is not accepted by all others yet etymologically *'saṁhāra'* means disintegration, and so it may rightly mean 'the dispersal of characters.' Moreover it suits better to have such an element at the end of the Juncture which will rank *pari passu* with *Bheda*,[6] the last element of the Protasis.

Sāgaranandin considers *Varṇa-saṁhāra* to consist in slighting, disregarding or concealing an object already

1. M. C. III-5.
2. B. R. IV-55-i to 57.
3. r. i. S. D. p. 309, line 14 et seq.
4. MRC. IV-32-xxi.
5. M. M. p. 63, 9.
6. Vide p. 102, 11 *supra.*

described.[1] This view is recorded by the Nāṭya-darpaṇa, though not accepted.[2] The specimen of the *Varṇa-saṁhāra* of this type also becomes available in the Ratnāvalī where Vasantaka remarks of Susaṅgatā as a talkative wench and suggests some gift for her to shut her mouth, lest she should carry the tale of the King's love for Sāgarikā to the queen.[3] If this connotation of the *Varṇa-saṁhāra* is accepted, even the statement of Dushyanta denying the reality of his interest in the hermit-girl to his departing Jester in the second Act of the Śākuntala will be an instance of *Varṇa-saṁhāra*, which, in fact is, according to Bharata, a specimen of the special Juncture called Concealment or *Saṁvṛti*.[5]

These are the thirteen sub-divisions of the *Pratimukha Sandhi*, out of which *Pushpa*, *Pragamana*, *Vajra*, *Upanyāsa* and *Parisarpa* are to be necessarily inserted in course of this Juncture according to the Nāṭya-darpaṇa and Dhanika.[6] The rest of the sub-divisions are to be utilised in accordance with their suitability to the ruling sentiment in a drama; for instance, since *Narma* and *Narma-dyuti* are the members of the *Kaiśikī* Bearing [7], their presence is more at accord with the erotic or the comic sentiment than with the fierce or the horrific one. Although they can be used regardless of any order of succession, yet the use of the sub-divisions beginning from *Vidhūta* and ending with *Narma-dyuti* is recommended to be made *ad seriatum*.[8]

It may be recalled here that '*Vilāsa*' is very important for introducing the element of drop ( *bindu* ) in the second Juncture after the dislocation of the germ by subsidiary action, but the canonists have omitted this, due to their partial definition.

1. N. L. R. 704.
2. N. D. p. 73, 20.
3. Rat. II–13–xxvi ( p. 93 ).
4. Śāk. II–19.
5. Vide Book II, Chap. I, Sec. I *infra*.
6. N. D. Ibid; Ava. p. 16, 2; M. M. p. 63, 10; P. R. p. 110, 12.
7. Vide Chap. VII [ 1 ], *infra*.
8. B. P. p. 209, 20.

At the close of the second Juncture, the germ seems to be well-settled; and so the third Sandhi is characterised by that phase of action which shows that the germ is carefully nurtured and all obstacles are weeded out. The Juncture promises the fruition of the germ. It has the following twelve subdivisions which present the episode in different dramatic phases as detailed below:

### C. Sub-divisions of Garbha-sandhi

1. Mis-statement (*Abhūtāharaṇa*[1]): A statement full of deception is called *Abhūtāharaṇa.*[2] It is evident in the deceptive statement of Bhāgurāyaṇa, the spy of Cāṇakya, which is used for disintegrating the alliance of Malayaketu and Rākshasa in fourth Act of the Mudrā-rākshasa.[3] Vidyānātha adds that such a statment to become *Abhūtāharaṇa* should be in behoof of the purpose in hand.[4] Even a disclosure of a strategem contemplating to practise some deception falls within the meaning of *Abhūtāharaṇa* according to Kāṭayavema.[5]

It may be noted here that any move calculated to be strategic, and used beyond the Juncture of Catastasis or before, will ordinarily be a case of the special feature of Deception called *Māyā*[6] and not *Abhūtāharaṇa.*

2. Indication (*Mārga*): It is a statement of truth. It reveals some real purpose or declares a reality or a universal truth.[7] An illustration of the first type is found in the Śākuntala where the King says, 'O! the speech of my darling has

1. N. D. calls it *Asatyāharaṇa.*
2. N. XIX–81a; D. R. I–38b–i; S. D. VI–96a; N. D. p. 91, 7; B. P. p. 210, Ll. 20, 21; N. R. p. 119, 16; M. M. p. 63, 17; N. L. R. 727; R. S. III–52a.
3. M. R. IV–7–xv et seq.
4. P. R. p. 116, 8.
5. K. G. R. p. 40 line 6.
6. Vide Sec. on '*SANDHYANTARA*' *infra.*
7. P. R. p. 178, 1; N. R. p. 117, 8; R. S. III–52b; N. XIX–81b; S. D. VI–96b; N. L. R. 730; B. P. p. 210, 22; M. M. p. 63, 18; D. R. I–38b; N. D. p. 90, 11.

cleared all doubts,' [1] which, in fact, has revealed the real cause of the heroine's ailment, viz., her passion for Dushyanta. The second type is visible in the Caṇḍakauśika where the hero tells the impatient sage, " Kindly accept the amount which I have gained by the sale of my wife and child; for the balance I am making arrangements by auctioning myself to the *Cāṇḍāla*.[2] An instance of the last one is available in the Mudrā-rākshasa where Candragupta states a universal truth that a job of a king is really a source of great discomfort, for the Royal Splendour ( *rājya-lakshmī* ) it is very difficult to propitiate.[3]

3. Reflection ( *Rūpa* ) : In the opinion of the Daśarūpaka and the Sāhitya-darpaṇa, a statement full of reflection is *rūpa*,[4] which is found in the Vikramorvaśī where the King congratulates his one limb, namely, the shoulder which had the good luck of dashing itself against the shoulder of *Urvaśī* and calls the rest of his body only a burden over the globe.[5]

The definition of Bharata has also a nearer approach to this view. He defines this element as some inconclusive remark due to a variety of curious things presented at the occasion.[6] But the Nāṭya-darpaṇa and the Sudhākara call *rūpa* to be that feature which consists in an expression of some doubt. It may be instanced in the Mālatī Mādhava by the speech of the hero who says, " what could it be after all ! the voice is so shrill as the shrieks of an afflicted osprey." [7]

4. Exaggeration ( *Udāharaṇa* ) : It is an expression of excellence [8] ; e. g. the excellence of joy felt by Purūravas

1. Śāk. III–14–iii.
2. C. K. III–31.
3. M. R. III–5.
4. D. R. I–38b; S. D. VI–96b–ii.
5. Vikra. III–11.
6. N. XIX–82a.
7. For. Defn. Vide N. D. p. 83, 9; R. S. III–52; M. M. p. 63, 17; B. P. p. 210–22; For the Example see Mā. Mā. V–20.
8. N. XIX–82b; D. R. I–39a–ii; S. D. VI–97a; R. S. III–53a; M. M. p. 63, 9; N. D. p. 85, 15; N. L. R. 738; B. P. p. 211, 2; P. R. p. 178, 15; N. R. p. 122, 1; N. D. p. 85, 23.

after attaining Urvaśi is expressed by him to his Clown, " my dear friend, I have never felt so happy even with my sovereignty over this Earth as I do today by placing myself in the service of my darling's feet." [1] An exaggerated statement is also a specimen of *Udāharaṇa* found in Cārudatta's speech in the Mṛcchakaṭika, " May there be a cloudy day for a hundred of years with an incessant fall of rain and flashes of lightning, since I am associated now with my love who is indeed very difficult to be had by persons of my sort." [2]

5. Progress ( *Krama* ) is the element expressing the reality of some emotion,[3] as is clear in the speech of Dushyanta, " while my darling is setting words in her billet-doux, her countenance with an eye-brow raised speaks her affection for me through her thrilling cheek." [4]

The Daśarūpaka differs from the above view of Bharata, and defines Progress ( *krama* ) as a feature which shows some attainment of what one is earnestly thinking about ; [5] and, to illustrate, Dhanika quotes a passage from the Ratnāvalī where Vatsarāja has got a feigned Sāgarikā before him.[6] All the same, the Daśarūpaka recognises the view of other scholars who believe that an acquaintance with the feelings is *Krama*.[7] Sāgaranandin, however, defines *Krama* as the knowledge of what is to happen ( *bhavishya* ),[8] and Jagaddhara has a similar authority to cite in his scholium on the Mālatī Mādhava.[9]

6. Propitiation ( *Saṅgraha* ) is a statement which purports

1. Vikra. III–19.
2. MRC. V-48.
3. N. XIX-83a; S. D. VI–97b; R. S. III–63b; M. M. p. 63, 20; B. P. p. 211, 3; N. D. p. 85, 23.
4. Śāk. III–18.
5. D. R. I–39b–i; P. R. p. 180, 1; N. R. p. 121–3, M. M. Ibid; also B. P. Ibid.
6. Rat. III–x.
7. D. R. I–39b–ii.
8. N. L. R. 740; also N. D. p. 85, 23 & Levi p. 46.
9. Ṭīkā on Mā. Mā. p. 339, 4.

either to make some conciliation or offer some gift,[1] as is evident in the offer of a gold bangle by the King Udayana to his Jester.[2]

Dr. Häas interprets Propitiation as a reconciliatory present,[3] and thus makes the offering of present ( *probably* ) meant for conciliation as a feature of Catastasis. In fact, it is not 'gift for conciliation' nor 'gift following some course of appeasement', explains the Kusuma Pratimā,[4] that constitutes the characteristic of Catastasis. But the phrase *Sāma-dāna* is to be distributively construed to the effect that it may mean the use of conciliation at places, gift at others and also of other expedients, if necessary. An illustration of pure and simple conciliation coupled with threat appears in the Mahāvīracarita where Jaṭāyu is accosting Rāvaṇa who is eloping with Sītā and snubbing him for his evil conduct.[5]

7. Inference ( *Anumāna* ) : A logical conclusion is Inference.[6] It differs from *yukti* in the sense that it consists in a conclusive determination of facts based upon certain premises, whereas *yukti* is a mere conjecture and there is no *a priori* conclusion. An example of *'anumāna'* is vividly seen in the Svapnavāsavadattam where Vatsarāja feels the warmth of the slab of stone and says, " flowers are trampled over and the bench of stone is also warm; surely, someone must have sit here who is suddenly scared at my appearance." [7]

8. Request ( *Prārthanā* ) : It expresses a wish for some

1. N. XIX–83b ; D. R. I–40a ; S. D. Vi–98a ; R. S. III–54a ; M. M. p. 63, 21; B.P. p. 211, 4; N. L. R. 741; P.R. p. 180, 14; N. D. p. 82, 12.
2. Rat. III–4–xxiv ( p. 117 ).
3. D. R. ( *Columbia U. P.* ) p. 22, Line 13.
4. Kus. Pr. p. 336, line 9.
5. M. C. V–18.
6. N. XIX–84a ; D. R. I–40a–ii ; S. D. Vi–98b ; R. S. III–54 ; M. M. p. 63, 22; B. P. Ibid; N. L. R. 746; P. R. p. 111, 9; N. D. p. 84, 4 ; N. R. p. 123, 7.
7. S. V. IV–4 ( N. S. Edn. ).

enjoyment, festivity or rejoicings.[1] An instance is available in the third Act of the Ratnāvalī where the King invites his beloved for giving the pleasure of her company.[2]

This feature is not admitted to the class of the sub-divisions of the *Garbha-sandhi* by some canonists like Dhanañjaya, Śiṅga Bhūpāla and Śrīkṛshṇa Kavi who seem to represent Kohala's school of thought, whereas it is included in this list by Bharata and Viśvanātha. According to those who belong to the latter school, there are thus thirteen sub-divisions of the third Juncture; but then, for the reason that this sportive anxiety can possibly be a characteristic of only a type of dramas, the use of this element is deemed optional.

9. Revelation *(Kshipti)* : What unravels the secret amounts to *Kshipti*.[3] By the Daśarūpaka and a few other texts a feature of *Ākshepa* is accepted in stead of *Kshipti*, and it is defined as bringing out the seed which is invisible and inside.[4]

The definition of the two sets of scholars are almost synonymous and so it would not be erroneous to identify *Kshipti* with *Ākshepa*, which is even spelt as *Utkshepa* by Sāgaranandin.[5] Vidyānātha, however, defines *Ākshepa* as the pursuit of the desired object.[6]

To illustrate, *Kshipti*, in the sense in which Viśvanātha has chosen to define it, is available in the Śākuntala where the heroine opens the sluices of her heart before her friends and admits her attraction for Dushyanta as the cause of her malady;[7] and *Ākshepa* is found in the Pratāparudra-Kalyāṇa where the priest declares that the Elephant-faced god is himself approaching that way to celebrate the coronation of the king Pratāparudra.[8]

1. N. XIX–84b; S. D. VI–98b; N. L. R. 749; N. D. p. 84, 17.
2. Rat. III—11.
3. N. XIX–85a; S. D. VI–99a; N. R. p. 135, 11.
4. D. R. I–42b; B. P. p. 211, 8; M. M. p. 64, 3; N. D. p. 88, 14.
5. N. L. R. 751.
6. P. R. p. 111, line 9.
7. Śāk. III–13–i.
8. P. R. K. III–20.

10. Quarrel ( *Toṭaka* )[1] : An indignant speech is called *Toṭaka* or *Troṭaka*.[2] The Nāṭya-darpaṇa defines *Troṭaka* as an excited speech expressive of any strong emotion, be it due to anger or ecstasy.[3] But popularly, the connotation of this element is limited to an angry speech. A reference to the statement [4] of Auśīnarī who gives a suitable retort to the coaxing speech of the hero, " why, oh good lady ! should you thus torment your tender body by observances of these vows",[5] will offer an illustration of *Toṭaka.*

11. Outwitting ( *Adhibala* ) : A cunning deception is called *Adhibala*,[6] and its example is found in the Bālarāmāyaṇa where Māyāmaya and Śūrpaṇakhā disguise themselves and practise deception upon Rāma and Vāmadeva.[7] A deception practised in furtherance of the purpose in hand is *Adhibala* in the opinion of Vidyānātha.[8] The reversion or nullification of deception is *Adhibala* according to Sāgaranandin.[9]

Some authors recorded by the Nāṭya-darpaṇa define *Adhibala* as a taunting speech, an instance of which is found in the Veṇīsaṁhāra where Bhīmasena speaks to Dhṛtarāshṭra, " Enough of anger, sire ! you remain witness to the deeds of your sons and grandsons." [10] *Adhibala* is a presentation of

1. The title means 'that which rends the heart, ( *toṭayati iti* ).'
2. N. XIX–85b; D. R. I–40b & 41b; S. D. VI–98b; R. S. III 55a; M. M. p. 63, 23; B. P. p. 211, 6; P. R. p. 186, 18; N. L.R. 755.
3. N. D. p. 91, 20; N. R. p. 134, 2.
4. '*Etasya vratasya ayam prabhāvo yad etāvad vadati āryaputraḥ*'—Vikra. p. 130, 6.
5. Vikra. III–13.
6. N. XIX–86a; D. R. I–40b–ii; S. D. Ibid; R. S. III–55b; M. M. p. 63, 24; B. P. 211, 5; N. R. p. 119, 5.
7. B. R. VI–4–x et seq.
8. P. R. p. 111, 9.
9. N. L. R. 758.
10. N. D. p. 90–4; e. g. Veṇī. V–29.

greater intellectual strengh of the one of the two parties engaged in an intrigue for taking the other in.[1]

There are some canonists referred to by the Daśarūpaka and the Mandāra Maranda who believe that a cutting statement like *Toṭaka* is called *Adhibala*,[2] in which sense, however, Vastuvicāra speaks to the King in the Prabodha-candrodaya, " Oh ! a five-arrowed warrior of floral bow is to be conquered. What, does it need then my holding weapons ! sure, only with a mental operation I shall uproot passion." [3]

The Chāyā, following the Mandāra Maranda notes an opinion of some stray scholar who thinks that the wise critics recognise the association with a dear object as the characteristic feature of *Adhibala* [4]

12. Dismay ( *Udvega* ) *:* It is an element that introduces fear which may arise of a king, an enemy, a thief, a fierce animal or the like.[5] It is not limited to fear proceeding from an enemy only in the opinion of Dhanañjaya and a few other scholars. [6] In order to support the view of Dhanañjaya, Dhanika took the expression 'enemy' in its widest sense extending it even to a feeling of emulation or jealousy between co-wives.[7] In fact, even the most delicate feeling of hesitation, I think, is included in dismay as is found in the Śākuntala, where the heroine says, " my heart trembles for fear of being disregarded." [8]

13. Terror ( *Vidrava*, also termed as *Sambhrama* ) : It is an extreme fear and trembling, which may be due to any fright-

1. N. D. p. 89, 11, 13.
2. Referred to in D. R. I–41a ; M. M. p. 63–26.
3. P. C. IV—10 to 15.
4. Chāyā p. 313, 11.
5. N. XIX–86b; S. D. VI–100a; R. S. III–56a; M. M. p. 64, 1 ; N. L. R. 761.
6. D. R. I–42a; B. P. p. 211, 7; P. R. p. 187, 10; N. D. p. 86, 22; N. R. p. 125, 21.
7. Ava. p. 20, Ll. 4, 5.
8. Śāk. III–15–viii.

ful object.[1] For instance, it fills the minds of Mālātī and Kapāla-kuṇḍalā when they find Mādhava and Aghoraghaṇṭa crossing swords with one another.[2] Sāgaranandin calls *Vidrava* to be a cumulative presentation of all the three feelings, namely, apprehension ( *śaṅkā* ), fear ( *bhaya* ) and uneasiness ( *trāsa* ), which may be by reference to different substrata ( *ālambana* ).[3] Some panic caused by fright and uneasiness is *Vidrava* in the opinion of the Nāṭya-darpaṇa, which is more logical inasmuch as it presents some clear distinction between *Udvega* and *Vidrava*.[4]

Out of these thirteen sub-divisions of Catastasis Dhanika believes that the *Abhūtāharaṇa, Mārga, Toṭaka, Adhibala* and *Ākshepa* are important; and others may be conveniently used by the playwright in his works.[5] Śrīkṛshṇa Kavi, Vidyānātha and the authors of the Nāṭya-darpaṇa agree to this view of Dhanika.[6] One point, however, is worthy of notice in this connection : Dhanañjaya believes that there are only twelve sub-divisions of the third stage of action, whereas other canonists desire to divide the Juncture into thirteen sub-divisions. As the number of these sub-divisions is only commendatory, the exclusion of one does not matter much. But on close analysis it appears that Dhanañjaya has omitted *Vidrava* from his scheme, which he pushes forward to the *Vimarśa Sandhi* and places it in juxtaposition with *Drava*. The elements of *Drava* and *Vidrava* with some variation in their connotations cannot be conveniently put up by a playwright unless there is a long gap created by a soft situation in the midst of the dramatic action. It, therefore, appears to be more suitable if they are placed in two different

1. N. XIX–87a; D. R. I–42a–ii; S. D. VI–100b; R. S. III–56b; M. M. p. 4, 2; B. P. Ibid; P. R. p. 111, 10; N. R. p. 118, 11.
2. Mā. Mā. V–31–iii.
3. N. L. R. 766. Observe that Bharata has also a variant reading for the definition of *Vidrava* stating "*Śaṅkā-māyā-trāsaḥ*" which is better than "*nṛpāgnibhaya-saṁyuktaḥ*," the latter confusing *Vidrava* with *Udvega*, fear of the king being the overlapping feature. [ Vide N. S. ( N. S. Edn. ) p. 317, Fn. 13. ]
4. N. D. p. 88, 4.
5. Ava. p. 21, line 3.
6. M. M. p. 94, Ll. 5–6; P. R. p. 111, 11; N. D. verse 52.

Junctures. For this reason, perhaps, some dramaturgists place the element of *Vidrava* in the third Juncture and yet have twelve sub-divisions only, by omitting *Prārthanā* from their list. [1]

The next Juncture is of Epitasis or *Vimarśa Sandhi*, which is spelt in divers ways as *Āmarśa*, *virmarśa* or *avamarśa Sandhi* by different dramaturgists, but the difference is in no way substantial. The fourth Juncture presents the stage of removal of impediments and culminates into certainty of success assured in fulness of time. The efforts in the *Patākā* that created hopes of success in the previous Juncture are supplemented by the activities in the *Prakarī*, the cumulative effect of which becomes visible in greater hopes for gaining full success, which, in its own turn, is much near at hand.

This Juncture has also, like others, a number of sub-divisions; but no other Juncture seems to present such diversity in their acceptance as is found in the case of the *Vimarśa* Sandhi. The important ones, however, are as follows:

**D. Sub-divisions of Vimars'a-Sandhi**

1. Censure ( *Apavāda* ): Declaring the fault of another is called *Apavāda*.[2] It is found in the Mṛchhakaṭika in the statement of the Rake who laughs at the silliness of the *Śakāra* with the words, " The Earth is loaded with the burden of fools who are only columns of flesh." [3] Declaration of one's own fault is included in the connotation of *Apavāda* in the opinion of the Nāṭya-darpaṇa.[4]

2. Rebuke ( *Sampheṭa* ): A fiery speech full of anger is rebuke.[5] It is found in the Mṛcchakaṭika where in the eighth

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1. For further details vide *Vidrava* p. 131 *infra*.
2. N. XIX–88a; D. R. I–45b; M. M. p. 64, 13; S. D. VI–100b; R. S. III–60a; P. R. p. 112, 5; B. P. p. 211, 19; N. R. p. 136, 7; N. L. R. 801.
3. MRC. VIII–6.
4. N. D. p. 94, 14.
5. N. XIX–88b; S. D. VI–102b–ii. D. R. I–45a–ii. M. M. p. 64, 14; P. R. p. 193, 6; B. P. p. 211, 19b; N. R. p. 136, 12; N. D. p. 93, 17; N. L. R. 806.

Act the Rake addresses the *Śakāra*, "O Villain! wait a while."[1] This element is very popular inasmuch as it directly relates to the *motif* of the play.[2] Śiṅga Bhūpāla thinks that *Sampheṭa* is a result of censure, and consists in some statement which touches the evil that has taken place.[3]

3. Contempt ( *Drava or Abhidrava* ): It is a statement which contains disrespectful language used for elders and persons worthy of reverence.[4] A notable illustration of this feature is available in the speech of Lava who is satarizing at the greatness of the doings of Śrī Rāmacandra who is referred to as "an elderly personage of such conduct as should not be put to any scrutiny and so on."[5] Viśvanātha, however, holds out *Drava* as an apology for such transgression due to some grief or excitement.[6]

4. Tumult ( *Vidrava* ): It is defined by Dhanañjaya as a feature which shows combating,[7] slaying, imprisoning or causing such horror as will amount to tumult.[8] An illustration of this feature may be found in the Mahāvīracarita where Bāli when killed by Rāma regains his original form of divinity and narrates the story of his being cursed.[9] Here slaying has caused tumult. Similarly, conflagration in the harem has done so in the fourth Act of the Ratnāvalī.[10]

There are scholars who do not believe in the existence of two such elements as *Drava* and *Vidrava* in course of one and the same Juncture. Bharata has no position for *Vidrava* in

1. MRC. VIII–11–iv.
2. Ava. p. 22, 8.
3. R. S. III–60b.
4. N. XIX–89a; D. R. I–45a–ii; M. M. p. 64,16; P. R. p. 194, 8; R. S. III–62a; B. P. p. 211, 20; N. R. p. 136, 28; N. D. p. 92, 24; N. L. R. 813.
5. U. R. V–35.
6. S. D. VI-133b.
7. Added by P. R. vide p. 136, 19.
8. D. R. I–45b–i ; P. R. 194,2 ; B. P. p. 211, 20.
9. M. C. V–45 et seq.
10. Rat. IV–14.

his own scheme. Even the examples given above appear as weak ones; and is so, in no less degree, the one, pointed out by Dhanika in the Ratnāvalī where Vāsavadattā makes a mention of Sāgarikā's situation behind the bars when fire has broken out in the inner apartments of the King.[1] Such scenes, as a matter of fact, seem to fall within the scope of the *Sambhrama* discussed above. Like-minded with Dhanañjaya, Śiṅga Bhūpāla also maintains *Vidrava* as one of the elements of the fourth Juncture and includes *inter alia* conflagration also as one of the elements to cause tumult as shown above.[2] He illustrates it by the assisination of Kumbhakarṇa, the consumption of the figure of Indrajit and senselessness of Rāvaṇa in the ninth Act of the Bālarāmāyaṇa. The Mandāra Maranda also agrees to this view,[3] but it affords a point for closer scrutiny as to how far the introduction of *Vidrava* which encompasses within its scope the presentation of slaying and imprisonment falls in fitness with the dramatic conventions accepted by the extant authorities on Dramaturgy.[4]

5. Placating ( *Śakti* ) : Bharata and a host of other canonists define *Śakti* as an attempt to reconcile a disagreement.[5] It may be instanced in the statement of Lava, " Opposition has ceased ; an atmosphere of calmness rules " in the Uttararāmacaritam.[6] Allaying the wrath is *Śakti* in the opinion of the Nāṭya-darpaṇa.[7] In this sense the element is evident in the hero's statement in the Ratnāvalī, 'Her anger has of

1. Ibid. p. 148, Ll. 3, 5.
2. R. S. III–61b.
3. M. M. p. 64, line 15.
4. Vide Chap. VII– **Conventions** *infra.* It, however, appears that *Vidrava* might have been accepted as a sub-division of *Avimarśa Sandhi* by Kohala who seems to possess quite a good following in later dramaturgists.
5. N. XIX–39b; S. D. VI–104b–i; D. R. I–46a–i; M. M. p. 64, 17; N. L. R. 819 ; P. R. p. 195, 3 ; B. P. p. 211, 21 ; R. S. III–62b ; N. R. p. 143, 2.
6. U. R. VI–11.
7. N. D. p. 100, Line 2.

itself pacified."[1] .The Nāṭya-darpaṇa also records the opinion of some author who admits command ( *ājñā* ) in place of *Śakti* to the list of the sub-divisions of the fourth Juncture.[2]

6. Reference ( *Prasaṅga* ) : A casual utterence of one's ancestors is *Prasaṅga.*[3] It also includes to refer to oneself by one's own patronymic name, as it appears in the statement of the hero in the Śākuntala in the fifth Act in response to the rebuke of the disciples of Kaṇva, " Perdition to catch the Pauravas ! Impossible ! " [4]

According to Śāradātanaya, *Prasaṅga* is a reference to something beyond the subject under description. [5] This view is noted by the Nāṭya-darpaṇa as well. But the Rasārṇava Sudhākara has just the opposite view, for a suggestion to the subject-matter in hand is *Prasaṅga* according to it, which at any rate, is the direct meaning of the term in the popular parlance. [7]

7. Assertion (*Vyavasāya*) : In the opinion of Bharata and his followers it is the mention of a resolution or determination and of the means for carrying it out.[8] The Vijñapriyā clarifies the statement that *Vyavasāya* consists in the expression of the fulfilment of the determined vow.[9] It is visible in the speech of Bhīmasena in the Veṇīsaṁhāra, " Here is Bhīma with his head bent low ( in obeisance to

1. Rat. III-1.
2. N. D. p. 100 bottom.
3. N. XIX-90a; D. R. I-46b-i; M. M. p. 64,19; S. D. VI-104b-ii; P. R. p. 176, 13; N. R. p. 138, 21 ; N. D. p. 93, 2 ; also noted by R. S. III-64a.
4. Śāk. V-36-iv.
5. B. P. p. 211, 22 ; N. L. R. 826.
6. Also recorded by N. D. p. 93, 8.
7. R. S. III-62b.
8. N. XIX-90b; S. D. VI-103a; B. P. p. 212, 2; N. D. p. 103, 9; N. L. R. 824. The text is '*Pratijñā-hetu-saṁbhavaḥ,*' explained by the Vivṛti as *Pratijña, hetu, tayoḥ saṁbhavaḥ melanam......* etc,...Vide Vivṛti. on S. D. p. 314 Line 1 et seq.
9. V. Pr. p. 306 (ha).

you, Sire !), who broke the thigh of Duryodhana and exhausted the Kaurava brothers." [1]

Assertion is declaration of one's own capacities in the opinion of Dhanañjaya and a group of other canonists.[2] Such an element is *Samrambha* in Rāmacandra's list of the subdivisions of the fourth Juncture.[3]

The Nāṭya-darpaṇa has in this case adopted altogether a new course. It has two different sub-divisions made out of these two opinions about *Vyavasāya*. In the sense in which Dhanañjaya uses the term *Vyavasāya*, it calls that element to be *Samrambha*, whereas it accepts a separate element of *Vyavasāya* in fair agreement with Bharata's view. As it stands, it defines *Vyavasāya* as an association or contact with what is likely to bring one nearer the goal.[4] The feature is illustrated by reference to Yaugandharāyaṇa's association with the magician whose performance is prospective of bringing him nearer to the point of culmination.[5]

8. Excitement ( *Dyuti* ) : It consists in reprimanding and inciting the feelings of others.[6] In the latter sense it is found in the Mālavikāgnimitra in the speech of the Jester who says, "O friend ! a reptile has fallen on me." [7] Dhanika interprets it as an excitement caused in one's mind by threats and provocation by another.[8] Contempt is *Dyuti* according to the Nāṭya-darpaṇa, which is more comprehending and agreed to by Sāgaranandin as well.[9]

1. Veṇī. V–28.
2. D. R. I–47a–i ; M. M. p. 64, 21; P. R. p. 197, 12; B. P. p. 212, 1 ; R. S. III–65a ; N. R. p. 137, 17.
3. Vide N. D. Viveka I, verse 56.
4. Ibid. p. 103, 91.
5. Rat. Act IV, p. 169, line 6 to p. 175, line 4.
6. N. XIX–91a; D. R. I–46a–ii; M. M. p. 64, 18; S. D. VI–104a–i; P. R. p. 196, 6 ; B. P. p. 211, 21 ; R. S. III–63a ; N. R. p. 137, 9.
7. Māl. Act IV, p. 80, line 9.
8. Ava. p. 24, line 2.
9. N. D. p. 96, Ll. 10 & 18 ; N. L. R. 829.

9. Dejection (*Kheda*): There is a set of authorities which believes in accepting *Kheda* as one of the elements of the fourth Juncture, and defines it as an expression of the loss of spirits on account of mental exhaustion or physical fatigue.[1] For example, lassitude is noticed in Purūravas' statement, "Oh! I am fatigued—I should like to refresh myself with the cool breeze on the banks of this mountain river."[2] Mental exhaustion, however, is perceptible in the Mālatī Mādhava where the hero expresses, 'My heart is broken.'[3] Dejection in the form of despair is also *Kheda* which results in languor, a specimen of which is found in Rākshasa's speech in the Mudrā-rākshasa, "Ah, wretched me! where do I go now!"[4]

10. Prevention (*Pratishedha* or *Nishedha*): The obstruction in securing the desired object is Prevention.[5] Only a few canonists, namely Bharata, Viśvanātha and Sāgaranandin believe in the existence of this feature constituting the fourth Juncture. A striking example of Prevention is, however, found in the speech of despondent Rākshasa, "It is indeed Providence that is hostile to the descendents of Nanda and not this *brāhmaṇa* (Cāṇakya).[6]

11. Opposition (*Virodhana*): It is that feature which presents an excitement caused among those that are bewildered.[7] Contempt for the excited is an alternative definition suggested by the Bhāvaprakāśa.[8] Bhārata, on the other hand, holds that *Virodhona* is an element which presents an exchange of unpleasant remarks.[9] An illustration to this may be found in the Veṇīsaṁhāra in the dialogue between Duryodhana and

1. N. XIX–91b ; S. D. VI–105a ; N. D. p. 96, 20 ; N. L. R. 832.
2. Vikra. IV–51–iv ( p. 199, 4 ).
3. Mā. Mā. IX–12.
4. M. R. VI–6 et seq.
5. N. XIX–92a ; S. D. VI–105 ; N. L. R. 838.
6. M. R. VI–7.
7. M. M. p. 64, 22 ; P. R. p. 198, 3.; B. P. p. 212, 4.
8. B. P. p. 212, 3.
9. N. XIX–92b ; D. R. I–46a–ii ; R. S. III–65b; N. R. p. 138, 8.

Bhīmasena where the two excited characters rebuke each other.[1] Dhanika confuses *Virodhana* with *Chalana* by attributing to the former the same characteristics as Dhanañjaya does to the latter.[2] Śiṅga Bhūpāla also maintains this view, but Viśvanātha and Rāmacandra define *Virodhana* as an element which signifies some impediment or delay in the fruition of the dramatic cause.[3] An illustration of the same may be found in this sense in the Vikramorvaśī where the King refuses to pick up the gem of union ( *saṅgama maṇi* ).[4]

12. Disrespect ( *Chalanam* ) : Śāradātanaya, Vidyānātha and Dhanañjaya include the element of Disrespect among the sub-divisions of the *Vimarśa Sandhi*.[5] From the illustrations cited by them it may be concluded that disregard contemplated here is by reference to the principal characters of the play, e. g. the hero or the heroine, or the hero and his counterpart. To illustrate, Rāma amply evinces lack of concern in regard to Sītā when he quits her in the Uttararāma-carita; or in the ninth Act of the Bālarāmāyaṇa Rāma shows disregard for Rāvaṇa and the latter his contempt for the former. Similarly, Vāsavadattā's spite towards Udayana's quest of love is again a specimen of *Chalana* in the Ratnāvalī. Śrīkṛshṇa Kavi adds that it is only a purposeful disrespect which falls within the compass of *Chalana*.[6] On the other hand, the Nāṭya-darpaṇa records the opinion of some scholars who think that *Chalana* is bewilderment.[7] In this sense, it may be illustrated by referring to a piece from the Veṇīsaṁhāra in the sixth Act where Yudhishṭhira is addressing the Cārvāka, "Please tell me, by all means, O revered Sir, in brief

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1. Veṇī. Act V–30 to 34.
2. Vide Ava. p. 25, line 28.
3. S. D. VI–106a ; N. D. p. 97, 15 ; N. L. R. 840.
4. Vikra. IV–43.
5. B. P. p. 211, 1 ; P. R. p. 197, 9 ; D. R. I–46b–ii.
6. M. M. p. 64, 20.
7. N D. p. 95, 16.

or *in extenso* about my dear boy, of whom to listen here have I lent my attention to thee."[1]

In the Rasārṇava-sudhākara, it is not a simple disregard which is believed to present *Chalana*, but the author holds that disregard shown towards the culmination of the dramatic *motif* is really what may constitute *Chalana*.[2] Bharata, Viśvanātha and Guṇacandra do not accept this element as a feature of this Juncture, but suggest instead the element of *Chādana*, which, in fact, views objectively what the former does only subjectively.[3]

13. Praise ( *Vicalanam or Calanam* ) is a self-panegyric statement.[4] But it should be 'befitting the occasion,' adds Vidyānātha, with whom concurs Abhinava Kālidāsa as well.[5] The statement of Miśrakeśī *alias* Sānumatī in the sixth Act of the Śākuntala may serve as an illustration, where she boasts of her capacity to know everything by means of meditation.[6]

The authorities like Bharata and Viśvanātha among others do not, however, accept the element of Praise as a sub-division of the *Vimarśa Sandhi*. Logically, of course, such an element is likely to have its position in the scheme of every drama, because after strenuous efforts when one is able to steer through all storms of impediments, one is likely to give vent to one's own feelings of just pride and thus providing room for a complimentary statement.

14. Forbearance ( *Chādana* ): To put up with an insult or a similar discomfiture for the purpose of securing one's own object is called Forbearance.[7] It is found in Dushyanta's

1. Veṇī. VI–15.
2. R. S. III–64b ; also accepted by N. R. p. 138, 1.
3. For further particulars vide No. 14 below.
4. D. R. I–48a–i ; M. M. p. 64, 24 ; B. P. p. 212, 6 ; R. S. III–66b i.
5. P. R. p. 198, 9 ; N. R. p. 138, 27.
6. Śāk. VI–1–lvii.
7. N. XIX–93b; S. D. VI–107.

putting up with the insults showered upon him in the fifth Act by the disciples of Kaṇva. The pinch of the insult is acknowledged by himself when he says, " I am all the more insulted."[1] In a tropical sense, a beautiful specimen of this element is found in Mādhava's statement expressive of his endurance of an insult in the shape of indifference shown to him by the Lord of elephants who does not care to respond to the hit addressed to him.[2]

The Nāṭya-darpaṇa differs from this connotation of the element of *Chādana,* and points out that an attempt to reconcile or do an act which will end the effect of insult is Forbearance.[3] He offers only a weak illustration from the Ratnāvalī where the heroine says, " Luckily, this conflagration will terminate all my miseries." [4] Sāgaranandin holds that only an insulting speech is enough to make for this element, and he chooses to spell the title as *Sādana* in place of *Chādana.*[5]

15. Projection ( *Bhāvāntara* ): There are some scholars who believe that change of motive is also a sub-division of the *Vimarśa Sandhi.*[6] It consists of a situation like this : where one wants to do a deed with a particular motive, there is another person who attempts to further the performance of that very deed, but with an altogether different motive. In such circumstances the element of projecting the motive *(bhāvāntara)* is found. An illustration is cited from the Tāpasa-vatsarāja where minister Yaugandharāyaṇa wants to spare Vāsavadattā from committing suicide; all the same he orders Vinītaka, from a different motive, to arrange for the pyre.[7]

16. Precursion ( *Prarocanā* ): A statement which shows signs of achievement of success [8] or shows proximate success,

1. Śāk. V–18–vi.
2. Mā. Mā. IX–34 et seq.
3. N. D. p. 95, 2.
4. Rat. IV–16–xvi ( p. 187 top ).
5. N. L. R. 849.
6. Recorded by N. D. p. 100, 21.
7. T. P. Act VI ( p. 68, line 15 ).
8. N. XIX–94a; S. D. VI–106b; N. L. R. 857; N. D. p. 101 bottom.

as almost achieved[1] is *Prarocanā*. For instance, the speech of Agastya in the Mahāvīracarita which points out the success of the hero against all demons and consequent coronation of Rāma amounts to Precursion.[2] The Nāṭya-darpaṇa recalls that some scholars define *Prarocanā* as honouring others.[3] He further adds that some omit *Prarocanā* altogether from their scheme and admit the element of *Yukti* in its stead.[4]

17. Summary ( *Ādāna* ) is the resumé of action.[5] The insertion of this feature helps in bringing to mind afresh the real *motif* of the play. An example is available in the Mālatī Mādhava where Makaranda in his long soliloquy bewails in sympathy for his friend Mādhava who suffers a gross disappointment in losing his fiancée.[6] In the Prabodhacandrodaya also there is *Ādāna* in the speech of Sarasvatī who is telling Māna that the place and pleasure of Kshetrajña depends on his steadfastness.[7] Some commentators read this element as *Ānanda* rather than *Ādāna*, but this choice hardly seems to suit the definition. Rāmacandra and Guṇacandra define the element as showing the nearness of gaining the fruit.[8]

These are various sub-divisions of the *Vimarśa Sandhi* in regard to the acceptance of which there is a diversity of opinion among different canonists with a consensus that all agree to admit only thirteen sub-divisions to mark this Juncture. Out of them, *Apavāda*, *Śakti*, *Vyavasāya*, *Prarocanā* and *Ādāna* are, in the opinion of Dhanika, indispensable for

1. D. R. I-47b; B. P. p. 212, 5; M. M. p. 64, 23; P. R. p. 198, 35; R. S. III-66a; N. R. p. 141 bottom.
2. "*Laṅkā-dvīpa-gatam niśācara-kulam kṛtsnam parābhūyate*" — M. C. VI-16.
3. N. D. p. 102, 13, line 14.
4. Ibid. p. 102, 22.
5. N. XIX-93a; D. R. I-48a-ii; M.M. p. 64, 24; S. D. VI-107a-i; P. R. p. 196, 4; B. P. p. 212, 6; R. S. III-66b-ii; N. R. p. 142, 17; N. L. R. 844.
6. Mā. Mā. IX-38.
7. P. C. V-33.
8. N. D. p. 103, 2.

the development of the dramatic action.[1] The Nāṭya-darpaṇa considers the last four of the above-mentioned as principal ones and makes the use of the rest only discretionary.[2]

In course of the last and the fifth Juncture the dramatic cause attains fruit. It presents a happy combination of the denouément and the fruit. It is, therefore, named as the *Nirvahaṇa* or the *Upasaṁhāra Sandhi*.[3] It has fourteen sub-divisions of the following description :

### E. Sub-divisions of Nirvahana-Sandhi

1. Junction ( *Sandhi* ) : Towards the close of the drama, the germ ( *bīja* ) once again becomes directly visible in the full-fledged form, and its appearance marks the feature of *Sandhi*.[4] For example, in the Vikramorvaśī the hero gets at the arrow thrown by Āyus and reads his name inscribed in the form 'as of one, born of Urvaśī.'[5] This situation brings the King back to his love for Urvaśī and her bearing of his child, which form the very germ of the dramatic cause. In the Śākuntala as well, the element of Sandhi is found on similar lines when Dushyanta meets his child *in cognito* and wonders if "*Śakuntalā*" could be the name of the mother of the boy.[6] Thus it once again brings to the mind of the reader an idea of the original germ, viz., of the hero's affection for the heroine. Hence such passages are deemed to present the element of *Sandhi*.

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1. Ava. p. 27, line 3.
2. N. D. p. 92, verse 57a.
3. It bears the title of *Nirvahaṇa Sandhi* because it involves the point of culmination. Some scholars name it as the *Upasaṁhāra Sandhi* because it concludes the play and purports to bring together to one end all matters that took place in the *Mukha-Sandhi* and in the subsequent Junctures.
4. N. XIX–95a; D. R. I-57a-i; S. D. VI–110a i; B. P. p. 212, 18a; R. S. III-70a–i; N. D. p. 104, 3; N. R. p. 177, 2; P. R. p. 200 bottom ; M. M. p. 65, 6.

   *N. B.* : Sāgaranandin calls this feature *Artha*. Vide N. L. R. 861.
5. Vikra. V–7.
6. Śāk. VII–20–xiv.

2. Vigilance ( *Vibodha* ) : The second sub-division of the fifth Juncture is a feature which presents search for the denouément.[1] It is defined by scholars with almost the same connotation, but is named differently. It is called *Virodha* by the Nāṭya-śāstra, the Mandāra Maranda and the Rasārṇava Sudhākara. The Nāṭya-darpaṇa, on the other hand, calls it *Nirodha*, whereas the Ratnakośa chooses to name it as *Anuyoga*. In this respect there is no substantial difference except that the Nāṭya-darpaṇa lays more stress on the scrutinising aspect of the search than on a simple quest for the denouément ( *Kārya* ) of the play.[2]

An illustration of this feature may be seen in the statement of Cāṇakya to Rākshasa, " Dear Minister ! are you anxious to spare the life of Candanadāsa" ? [3] This very query aims at bringing Rākshasa round, and making him accept the sword of allegiance on behalf of Candragupta, and that is the denouément of the play.

3. Hint ( *Grathanam* ) : It intimates the end of the play by showing that the fruition of the germ is near at hand,[4],

1. N. XIX-95b; D. R. I-51a-ii; S. D. VI-110a-ii; B. P. p. 212, 18b; R. S. III-70a-ii; N. R. p. 140, 16; P. R. p. 202 top; M. M. p. 65, 6 ; N. L. R. 886.
2. N. D. p. 105, 3.
3. M. R. VII-14-i to VII-15-i.
4. N. XIX-96a; D. R. I-51b-i; S. D. VI-110b; B. P. p. 212, 19; R. S. III-79b; N. D. p. 105, 5; N. R. p. 148, 18; N. L. R. 864; P. R. p. 213 top; M. M. p. 65, 7.

It may be noticed here that the definition of *Grathana* is given by Dhanañjaya as "*Tad-upakshepaḥ*", the pronoun "*Tat*" standing for *Kārya*, the denouément of the play. The Sanskrit playwrights hardly believe in plurality of the denouément or the dramatic *motif*, and the dramaturgical canons donot seem to favour the attempt of weaving causes or objetcs more than one for the ends of the dramatic plot. Despite this fact, Viśvanātha, perhaps, only following the archaic text of Bharata, has defined *Grathana* as "*Upakshepas-tu kāryāṇām*", placing the word '*Kārya*' in the plural number, which seems less suitable unless the plural is meant to

e. g., the statement of Śarvilaka in the last Act of the Mṛccha-kaṭika, requesting Cārudatta to order what sentence should be awarded to the villain Śakāra, suggests that the *finis* is almost to follow.[1]

4. Narration ( *Nirṇaya* ): Relating some past experience amounts to *Nirṇaya*,[2] which is evident in the statement of the Buddhist monk, Saṁvāhaka who narrates the story of the rescue of the heroine in the last Act of the Mṛcchakaṭika.[3]

5. Conversation ( *Paribhāshaṇa* ): Mutual conversation in which one or more characters participate, and which is significant of the culmination of all efforts into success amounts to *Paribhāshaṇa*.[4] To illustrate, the talk between Upanishad and Śānti Devī in course of which the latter says to the former, " Your enemies are undone; all your ambitions fulfilled "[5] may be cited.

Dhanañjaya, in defining *Paribhāshaṇa* as stated above, has differed from Bharata who defines it as a talk full of censure.[6] A clear illustration of such vituperative statement is available in the Śākuntala in the seventh Act where the ascetic lady, when inquired of the name of Sarvadamana's father, replies,

signify the various items of *Kārya* in the drama. With this reading of Viśvanātha there is the concurrence of the Ratnakośa as well. All the same, Avaloka on the Daśarūpaka states "*Kāryasya upanyāsaḥ*" and also Viśvanātha himself in his notes below the illustration remarks "*kāryasyo'pakshepād iti.*" Thus the plural may be deemed only a levity of expression in this case, used for purposes of mere metrical adjustment.

1. MRC. X–52–xi.
2. All texts Ibid. et seq.
3. MRC. X–45–vii et seq.
4. D. R. I–52a–i; B. P. p. 212, 22; R. S. III–71a; P. R. p. 204,1 ; M. M. p. 65, 9.
5. P. C. VI–9–i–v. ( p. 211 ).
6. N. XIX–97a; S. D. VI–111 b–i; B. P. p. 212, 21; R. S. Ibid; N. L. R. 874.

"who would utter the name of him who has deserted his legally wedded wife! "[1]

Censuring one's own self is *Paribhāshaṇa* in the opinion of the Nāṭya-darpaṇa[2] who illustrates the view by reference to the hero's speech, "With your delightful glances, O Queen! grace me, who proved both unloving and shameless."[3] Abhinava Kālidāsa, however, differs from this view inasmuch as he thinks that censuring one another is *Paribhāshaṇa.*[4]

6. Consolation (*Kṛti*): Dhanañjaya defines *Kṛti* as an element which conveys the feeling of pacification due to success in getting the desired objects.[5] The purpose of this feature is to show a sort of joy resulting from suppression of all impediments which were so far causing despondency, and also to anticipate that the full attainment of the desired end is not far off. The dialogue between Udayana and his senior consort Vāsavadattā about the acquisition of Ratnāvalī is cited as an illustration of the element of *Kṛti* by Dhanika, for it removes all uneasiness from the mind of the King.[6]

The above text of Dhanañjaya is translated by Dr. Häas as "Substantiation of the result attained."[7] This meaning is not borne out by the text under translation. It seems, however, that Dr. Häas is perhaps influenced by the view advanced by Rāmacandra, Śiṅga Bhūpāla and a few others who define *Kṛti* as an element which suggests that the object attained has gained ground and is settled with firmer roots.[8] Dhanika

1. Śāk. VII-20-vi.
2. N. D. p. 106, 4.
3. T. V. VI-6.
4. N. R. p. 148, 11.
5. D. R. I-53a-i; "*Labdhārtha-śamanam Kṛtiḥ*"— S. D. VI-111b-ii also noted by B. P. p. 213, 2a.
6. Avaloka p. 30, line 8.
7. Häas' Trans. of D. R. ( Columbia U. P. ) p. 31, line 12.
8. "*Kṛtir-atha labdhārtha-su-sthirī-karaṇam.*"—R. S. III-72b, also followed by N. D. p. 107, 17; B. P. p. 213, 26; M. M. p. 63, 13; P. R. p. 207, 9.

also confirms this view while illustrating *Kṛti* by reference to a passage from the Veṇīsaṁhāra, "Here are sages like Vālmīki and others who have commenced the ceremony of Installation."[1] Abhinava Kālidāsa also agrees to the latter view, but reads "*Sthiti*" in place of "*Kṛti*" as the title of this element.[2]

With the same connotation as given by Dhanañjaya, Bharata has the sixth sub-division of the final Juncture in his scheme which he prefers to call "*Dhṛti*"[3] or "*Dyuti*".[4] There are, however, some such canonists, whom Rāmcandra refers to, as believe in *Dyuti* to be an element which expresses removal of opposition.[5] An example may be had from the Mudrā-rākshasa where Cāṇakya finds that opposition from Rākshasa is sunk no sooner than the latter declares, "There is no other go, well! here I accept the sword for the Maurya."[6] Some canonists, on the other hand, interpret this element as one which shows the subsiding of wrath or indignation,[7] or jealousy or any other trouble.[8] *Kṛti* in this sense is found in the Veṇīsaṁhāra where Bhīmasena addresses Draupadī, "There lies the King of the Kurus with his body, all gory with trickling blood for putting out the fire ignited by his insult to you."[9] Likewise, the sense of womanly jealousy appears to be subsided in the heart of Vāsavadattā no sooner than she comes to know of her relation with Sāgarikā.[10]

7. Graciousness (*Prasāda*) : An apology or courtesy is the element of *Prasāda* which is named as *Upāsti* or *Paryupāsana*

1. Ava. p. 30, 11 or Veṇī. VI–44.
2. N. R. p. 147, 9.
3. N. XIX–97b.
4. The Vārāṇasī Edition of N. S. reads as *Dyuti*, but the Bombay reading '*Dhṛti*' is preferable, for it avoids confusion with its namesake, *Dyuti* among the sub-divisions of Epitasis.
5. N. D. p. 107 bottom.
6. M. R. VII–16–v.
7. Ref. N. D. 198, 12.
8. N. L. R. 876.
9. Veṇī. VI–41.
10. Rat. Act IV, p. 198 top.

by the Nāṭya-darpaṇa.[1] It is clearly visible in the attitude of Purusha towards the mother Upanishad in the Prabodha-candrodaya.[2] The Nāṭya-darpaṇa further records an opinion of an unidentified author who holds that *Praśasti* is one among the sub-divisions of the Apodosis, and defines it as a 'joyous attitude arising from some favourable deed, or an amiable behaviour of another person.'[3] An illustration is put forward from the Tāpasa-vatsarāja where Udayana congratulates his minister and his general Rumuṇvān for capturing the prince of the Pāñcālas.[4]

8. Bliss ( *Ānanda* ) : The attainment of one's own desired end results into bliss. It is evident in the speech of Candragupta to Cāṇakya, "here is Candragupta who is basking cosily in the grace of your good self";[5] or in the Mṛcchakaṭika where Śarvilaka exclaims with joy, "O ! Luckily you have gone beyond the immeasurable ocean of great calamities. !"[6]

9. Deliverence ( *Samaya* ) : An escape from misfortune or deliverence from a calamity is *Samaya.*[7] It appears in the Śākuntala where Dushyanta pays his homage to Mārīca with the words, "First I had the accomplishment of my desires ; and afterwards your sight, O revered Sir ! hence unprecedented has indeed been your favour on me."[8] This

1. N. XIX–98a ; D. R. I–52a-ii ; S. D. VI–112a ; R. S. III–71b ; N. L. R. 879 ; B. P. p. 212, 22 ; P. R. p. 204, 8 ; N. R. p. 151, 24 ; N. D. 106–22 ; M. M. p. 65, 10.
2. P. C. VI–11.
3. Vide N. D. p. 107, 15.
4. T. V. VI–7.
5. N. XIX–98b; D. R. I–52b-i; S. D. VI–111a-ii; B. P. p. 213,1a; R. S. III–72a ; N. D. p. 108 bottom ; N. R. p. 153, 18 ; N. L. R. 881; P. R. p. 205, 11; M. M. p. 65, 12. e. g. M. R. VII–16.
6. MRC. X–49.
7. N. XIX–99a; D. R. I–52b-ii; S. D. VI–112b-i ; B. P. p. 213–1b ; R. S. III–72b ; N. D. p. 109, 8 ; N. R. p. 153, 6 ; P. R. p. 206 bottom.
8. Śāk. VII–29–i.

element is called "*Sāma*" by the Benares Edition of the Nāṭya-śāstra, though the connotation is the same as that of the *Samaya*.[1] Śrīkṛshṇa Kavi thinks that *Samaya* is a positive feature and consists in the enjoyment of a feeling of happiness,[2] which appears to be more consonant with this stage of action. Sāgaranandin, on the other hand, holds that cessation of hostilities or opposition is *Samaya*.[3]

10. Surprise (*Upagūhana*) : *Upagūhana* or *Parigūhana*, as the Nāṭya-darpaṇa would like to call it, is an element which introduces some un-foreseen circumstance tending to present some marvel in the play.[4] This element is prominent in the seventh Act of the Uttararāmacarita where *Pṛthvī* and *Gaṅgā* bring out Sītā, each holding in hand one child of hers.[5] An element of surprise is equally prominent in the Vikramorvaśī where the King wonders, "Oh Lightning!—Ah, here is the revered Nārada."[6]

This is one element where there is no divergence or an alternate opinion suggested by any canonist for the reason that it is meant to satisfy the requirements of an important dramatic convention of introducing marvel in the fifth Juncture of a play.[7]

11. Satisfaction (*Bhāshaṇa*) : Award of consolation or of prize is *Bhāshaṇa* [8] It includes an appeasing statement or acknowledgment of noble deeds or services done and also conferment of honour richly deserved.[9] It is

1. N. S. XXI-103a.
2. M. M. p. 65, 12.
3. N. L. R. 883.
4. N. XIX-99b ; D. R. I-53b ; S. D. VI-113a-i ; R. S. III-73a ; B. P. p. 213, 4 ; N. D. p. 109, 19 ; P. R. p. 212, 6 ; N. R. p. 147, 18 ; M. M. p. 65, 15 ; N. L. R. 889.
5. U. R. VII-17.
6. Vikra. V-18-vii.
7. Vide Chap. VI [ iv ] *infra*.
8. N. XIX-100a ; D. R. I-53a-ii ; S. D. VI-113a-ii ; B. P. p. 213, 3; N. L. R. 891.
9. N. D. p. 111, 6 ; R. S. III-73a.

available in the speech of Vasishṭha in the tenth Act of the Bālarāmāyaṇa which recapitualtes the merits of Rāma's family;[1] or in the attempt of Dushyanta for offering once again the signet-ring to Śakuntalā who, however, repudiates its acceptance and prefers a floral adornment in its stead as a token of their re-union.[2]

Abhinava Kālidāsa reads this element as *Ābhāshaṇa* and defines it as an expression of greetings or hailing the acquisition.[3] This view is shared by Vidyānātha and Śrīkṛshṇa Kavi and is also used for purposes of citation by Dhuṇḍirāja in his commentary on the Mudrā-rākshasa.[4]

12 : ( i ) Anticipation ( *Pūrva-bhāva* ) : An anticipation of the fulfilment of the dramatic cause is *Pūrva-bhāva* in the opinion of Dhanañjaya, Śrīkṛshṇa Kavi and Abhinava Kālidāsa.[5] For instance, when Yaugandharāyaṇa suggests the offering of Ratnāvalī to Udayana, it anticipates the achievement of the denouement.[6]

( ii ) Bharata and his followers mention *Pūrva-vākya* as the twelfth sub-division of the *Nirvahaṇa Sandhi* instead of the *Pūrva-bhāva* as stated by others. It consists in making a mention of the action determined to be done in the earlier stages of Protasis. It makes a reference to what has been stated as the principal action ( *kārya* ) in the opening of a drama.[7] For example, on attaining success, Bhīma calls for the handmaid Buddhimatikā and tells her to go and ask

1. B. R. X–102 ( *Rāmo dānta–daśānanaḥ...* )
2. Śāk. VII–25–iii–vii.
3. N. R. p. 148, 1.
4. P. R. p. 208, 6 ; M. M. p. 65, 14; Vide Dhuṇḍirāja's Vyākhyāna on M. R. p. 313, 9 ( *Telang's Edn.* )
5. D. R. I–53b ; M. M. p. 65, 13 ; P. R. p. 209, 1 ; N. R. p. 149, 4.
6. Ratn. IV–19–xxii–xxv.
7. N. XIX–100b ; S. D. VI–113b; B. P. p. 213, 4 ; R. S. III–73b, N. D. p. 113 top ; N. L. R. 894.

Bhānumatī, the wife of Duryodhana to disgrace once again the consort of the Pāṇḍavas.[1]

13. Termination ( *Kāvya-saṁhāra* ): Towards the close of drama it has become a usual mode that some elderly personage who has been helping all along the hero, asks him, " What else should I do for you". Since this question is put up only after the fruition has taken place, there prevails a feeling of complete gratification in the heart of the hero, which is expressed by him in a usual phrase, "Could there be anything sweeter than this ! " This readiness to confer a boon on the part of the senior person responded by a feeling of gratification on the part of the hero marks the termination of the dramatic res-business of a play. Thus it has two parts : one is the element of offering a boon, and the second is the expression of content. Some canonists define the sub-division of Termination ( *Kāvya-saṁhāra* ) by reference to the first part[2], whereas others do so by reference to the second part.[3] In fact, it is the set of both the elements, viz. readiness to do so some further good and the corresponding gratification, that completes the feature of the *Kāvyā-saṁhāra*. It has become a favourite element with all playwrights. An instance may, however, be seen in the Rati-manmatha where the Devī addresses Manmatha and says, " Dear one ! what other service should I do unto thee ?" [4]

14. Benediction ( *Praśasti* ): A valedictory pronouncement purporting to pray for the general weal is *Praśastī*.[5] It is otherwise known as the *Bharata-vākya*, which title signifies more or less the stage-direction meaning that the verse is to

1. Veṇī : VI-41-i.
2. N. XIX-101a ; D. R. I-54a ; S. D. VI-114a ; B. P. p. 215, 5; M. M. p. 65, 7; N. D. p. 113, 13 ; N. R. p. 153, 10 ; N. L. R. 886 ; P. R. p. 217, 11.
3. R. S. III-74a.
4. R. M. V-27-v. [ p. 101. ]
5. N. XIX-101b ; D. R. 1-53b-ii ; S. D. VI-114b ; B. P. p. 213, 6; N. L. R. 897 ; N. D. p. 114, 17 ; N. R. p. 153-bottom ; R. S. III, 74 ; M. M. p. 65, 18 ; P. R. p. 113, 11.

be sung by an actor, or preferably by more than one actors forming a chorus in the melody of which lies embedded the *finis* of the dramatic enactment. This is available in the last verse of every play; still reference, for example, may be made to the Kundamālā where the sage Vālmīki pronounces benediction by invoking the Grace of God Śiva.[1]

These are the fourteen sub-divisions which compose the fifth Juncture of a play, and there is consensus of the opinions of different canonists that almost all the sub-divisions are necessary to the proper presentation of the scenes of culmination of the dramatic cause.

If all the members of the five junctures are put together they make the well-known sixty-four sub-divisions of the dramatic plot. Though the use of all the junctural sub-divisions is to be made in keeping with the type of the hero, the dramatic sentiment and the tone of the dramatic plot; still much emphasis is laid on the use of the sixty-four sub-divisions.[2] Further stress is laid by the canonists when it is said that no dramatic composition is capable of proper enactment without these sub-divisions ( *aṅgas* ), just as no man deprived of limbs is competent for any action.[3] That play alone bears a beautiful model which is well adjusted with the diverse *aṅgas*, the use of which is said to foster the dramatic relish.[4]

### Purposes of Sandhis

According to Bharata the use of the junctural sub-divisions tends to serve a six-fold purpose and thereby oblige the execution of the dramatic res-business.[5] The main purpose of these sub-divisions is well defined under the following six heads by Bhoja Deva in his Śṛṅgāraprakāśa : [6]

1. K. M. VI-45.
2. R. S. III-75-77 ; B. P. p. 213, Ll. 7-9.
3. S. D. VI-118 ; B. P. p. 213, 16-21 ; N. XIX-51.
4. S. D. VI-120 ; B. P. p. 213, 22 ; N. XIX-52-53.
5. N. XIX-50 ; P. R. p. 113, 1 ; M. M. p. 65, 20 seqq.
6. Refer B. P. p. 215, 11; Śr. Pr.

( i ) Suitable Arrangment ( *Racanā* ): The first purpose sought to be served by means of the junctural sub-divisions is the proper and progressive arrangement of the dramatic plot.[1] It contributes to the symmetrical setting of the subject chosen for the dramatic execution with the effect that no particular stage of action remains under-developed nor is it profusely extended, in case care is taken to weave the plot in accordance with the scheme laid down by the *Sandhis* and their *aṅgas*.

( ii ) Concealment ( *Gupti* ): The sub-divisions are so arranged that their use as prescribed will expose only such aspects of the dramatic *motif* as is proper to do and will conceal all such matters as are undesirable to be brought on the stage at all or in a particular scene. By maintaining a seasoned balance between actual presentation and suggestion the scheme thus tends to avoid all chances of the failure of sentimental relish, and consequently of marring the enduring interest of the audience.

( iii ) Disclosure ( *Prakāśana* ): Conversely, the scheme promotes proper presentation of the items to be disclosed before the spectators. It places in proper perspective every important aspect of the dramatic *motif* with due emphasis, by weeding out all what is not adequate for presentation.

( iv ) Emotion ( *Rāga* ): The dramatic plot extends over a wide range of success and failures. The swing of action buttresses the zest of the characters and also fosters the interest of the visitors in going through different scenes. Thus the rise and fall of emotion and of the dramatic interest to its apex or its nemesis is well marked out by the various sub-divisions which are meant to maintain a uniformity of emotional development, which, in fact, is the crucial test of all dramatic art.

( v ) Surprise ( *Āścarya* ): The end of all poetic works and of the scenic art in special, lies in wonder ( *camatkāra* ), which forms the striking feature in every action. Unless there is an occasional introduction of the element of marvel, the dramatic composition cannot cast its bewitching spell on the

1. D. R. I–55a ; S. D. VI–116–117 ; B. P. p. 213, Ll. 12–14.

visitors. All pivots, therefore, as envisaged by these various sub-divisions, go by far to leaven the dramatic plot by the introduction of the element of charming surprise at the proper places.

( vi ) Sustaining interest ( *Vṛttānupakshaya* ) : The sum-total of all the advantages enumerated above lies in creating a sustained interest of the visitors in the dramatic show. Hence sustenance of interest is the top advantage of this scheme.

## SANDHYANTARAS

Besides these sixty-four sub-divisions of Junctures, the ancients believe in some special features to be set in the dramatic texture. Their frequent use is prescribed specially in the *Nāṭaka* which is a model show of all the scenic art. These special features are called "*Sandhyantaras*" or particular characteristics which are found in the midst of the *Sandhis* and their members. They donot belong to any particular Juncture or the stage of action, nor to any particular emotion, but they are such elements as generally conduce to the proper weaving of the dramatic plot. They anticipate such possibilities both of fact and of means as are inevitable in the constitution of the plot, either heroic or erotic. They act as inter-links, and can be used with advantage anywhere throughout the play or even more than once, if suitable. They are counted by Bharata[1] as twenty-one, which are defined by different canonists as below :

1. Conciliation ( *Sāma* ) is a statement which is pleasing and also expressive of the speaker's affection.[2] A statement which tends to avert some wrong by means of sweet words is *Sāma* in the opinion of Sāgaranandin.[3]

2. Offer ( *Dāna* ) is a gift made by one to another in his sweet memory as a keepsake.[4]

1. N. XIX–104–107.
2. R. S. III-83a : e. g. Agnimitra appeasing Mālavikā in Māl. IV–14.
3. N. L. R. 937.
4. R. S. III–83b ; N. L. R. 937 : e. g. Mālatī's offer of her garland to Lavaṅgikā in her memory when the former resolved to molest herself. Mā–Mā. VI–11–xii ( *p. 268 top* ).

3. Disintegration ( *Bheda* ) consists in disunion of friends caused by diplomatic means.[1] It includes a disturbance in the amity of relations subsisting between two parties which ultimately inures to the benefit of the principal characters.

4. Chastisement ( *Daṇḍa* ) consists in threatening a wrong-doer whose indecent action has become visible.[2]

5. Ready Wit ( *Pratyutpanna-mati* ) is shown in a clever retort suitable to the occasion, or in divining an ingenious strategem.[3]

6. Arrest ( *Vadha* ) *:* The term '*vadha*' is not to be understood here in its primary sense, for the presentation of murder or scenes of assissination to the audience on the stage is unconventional among the Sanskrit playwrights. The term is, therefore, to be understood in its tropical sense, viz., doing away with the mischievous tendency or activities of a possible wrong-doer. It is curbing or murdering of the spirit rather than the individual himself, as is seen in the Veṇīsaṁhāra, where Lord Śrīkṛshṇa informs Yudhishṭhira of the capture of Duryodhana's friend, Cārvāka by Prince Nakula. Thus the term "*Vadha*" is more or less used in the sense of corporeal punishment which is the meaning given to the term in the penal law by the ancient Smṛti-writers.[4]

7. Mis-quotation ( *Gotra-skhalita* ) *:* It consists in stating the name of a person other than the one who is relevant to the occasion. It is generally a slip in mentioning a different name due to the engrossing thoughts of the speaker, mostly found in the erotic plays.[5]

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1. R. S. III–84a ; N. L. R. 935; e. g. Kāmandakī's statement creates difference between Mālatī and her father—Mā. Mā. II–8–i.
2. R. S. III–84b ; N. L. R. 940. e. g. Dushyanta's threat to the offending drone in pestering Śakuntalā [ Śāk : I–11 & VI–20. ]
3. R. S. III–85a ; N. L. R. 944, e. g. Refer Jester's device for the escape of Mālavikā — Māl. IV–6. ; also p. 70 ( *N. S. Edn.* )
4. R. S. III–85b ; N. L. R. 942 ; e. g. Veṇī : VI–43–ix.
5. R. S. III–86a ; N. L. R. 949 ; e. g. Urvaśī's mis-quotation of the name of Purūravas for Purushottama while enacting the Lakshmī-svayamvara [Vikra. p. 102, line 4 – Author's Edn. N. S. Press.]

8. Prowess ( *Ojas* ) : A statement suggestive of one's own capacities presents the feature of Prowess.[1] An alternative title *'tejas'* is suggested for this element by Bharata.[2] Sāgaranandin however, does not accept this element ; and he seems justified in rejecting it as it is coverd by the element of *'Vyavasāya'*, which has exactly the same connotation as *Ojas*.[3] Instead of this, Sagaranandin suggests to include altogether different an element called 'Affliction ( *ruj* )'. He defines affliction as tortures caused by blows and other bodily injuries, but also records the opinion of other scholars who include even mental afflication or agitation due to bad omen within the scope of *'ruj'*.[4]

9. Determination ( *Dhīḥ* ) : A regular contemplation of measures till success is at hand constitutes the element of Determination.[5] For instance, the Jester's constant attempt in uniting Mālavikā with Agnimitra till he has devised the means of false pretence of a snake-bite to obtain the ring of Dhāriṇī for the release of the heroine is *Dhīḥ*. Similarly, the attempt of Cāṇakya to secure Rākshasa for the Maurya prince's ministry and devising means of Candanadāsa's execution amounts to the mediation of moves ( *Dhīḥ* ).

Sharp intelligence which is capable of reading the mind of another is *"Dhīḥ"* according to Sāgaranandin,[6] who refers to Candragupta's intelligence in reading the mind of Cāṇakya while he was pretending to quarrel with him.[7]

Bharata has no place for *"Dhīḥ"* in his list but reads in its place *"Hrīḥ"* which means an expression of modesty.[8]

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1. R. S. III–86b : e. g. Refer Kuśa's speech to Dāṇḍāyana – U. R. VI–16. Also vide N. XIX–106b.
2. N. p. 320 Fn. No. 7.
3. Vide p. 133 *supra*.
4. N. L. R. 968 ; e. g. Jimūtavāhana's physical suffering in the Nāgānanda Act V. Also see N. L. R. 969.
5. R. S. III–87a; e. g. Māl. IV–3–vi ; M. R. Act VII.
6. N. L. R. 958.
7. M. R. III–32–iii.
8. N. XIX–106a.

10. Indignation ( *Krodha* ) : "An exhibition of wrath" is *Krodha* according to Ratna-kośa.[1] Śiṅga Bhūpāla adds that it should be justified on grounds of some serious offence or blunder.[2]

11. Enterprise ( *Sāhasa* ) : An adventurous deed which may involve risk of even one's own life, is said to present the feature of Enterprise.[3]

12. Consternation ( *Bhaya* ) : An un-anticipated horror introduces the element of *Bhaya* in a Juncture.[4]

13. Deceit ( *Māyā* ) : Practising deceit in one form or the other, whether by pretence or disguise, misrepresentation or jugglary, forms the feature of *Māyā* in a dramatic action.[5] For example, misrepresentation of facts is found in the Śākuntala where Dushyanta conceals himself and his personality in the first Act ; disguise is found in the Mudrārākshasa where Virādhagupta moves about in the form of a snake-charmer. Yaugandharāyaṇa's move in placing Vāsavadattā as his sister in the hands of Padmāvatī in the Svapnavāsavadattam is a pretence. The presentatian of the Conjuration Scene in the Ratnāvalī is a specimen of jugglary.

14. Concealment ( *Samvaraṇa* ) : An attempt to repudiate one's own statement, or to construe otherwise what is stated previously is known as *Samvaraṇa*.[6] A clear illustration of the feature is available in the Śākuntala where the King, having first acquainted his Jester with his mind for Śakuntalā, considers at the time of his departure that he is his light-hearted fool unworthy of retaining his confidence, and so

1. N. L. R. 965 ; e. g. Vide Veṇī. I–8.
2. R. S. III–87b; e. g. Vide Ratn. ( *Mylapore Edn.* p. 104 )
3. R. S. III–88a ; N.L.R. 954 ; e. g. Refer to Mādhava's recontre with Aghoraghaṇṭa in the Mālatī Mādhava Act V.
4. N. L. R. 957 ; R. S. III–88b-i ; e. g. the nymphs ( *apsarās* ) shouting for help in the Vikramorvaśī ( *Vide p. 7* ), or, the Vidūshaka shouting for help when attacked by Mātali in the VI Act of the Śākuntala.
5. R. S. III–88b-ii ; N. L. R. 963.
6. R. S. III–89a.

conceals his heart by recanting his previous statement by saying, "where is she! brought up in the midst of fawns, and where we! It was all pure jest, dear friend, don't you take it seriously."

Sāgaranandin differs from this definition and thinks that the concealment consists in avoidance of narrating that part of story which is not quite relevant to the occasion.[1]

15. Mistake ( *Bhrānti* ) : It is a wrong understanding for want of proper conception of facts.[2]

16. Assistance ( *Dūtya* ) : Rendering help in fulfilment of some action which is otherwise difficult to achieve amounts to assistance.[3] Even merely conveying a message amounts to assistance in the opinion of Sāgaranandin.[4]

17. Conclusion ( *Hetvavadhāraṇa* ) : Determination of certain facts by process of reasoning is *Hetvavadhāraṇa*.[5] Sāgaranandin holds that the element of conclusion consists in falsifying a reasoning ( *hetu* ).[6]

18. Vision : ( *Svapna* ) : A statement which reveals the secret of the speaker who is prating in his dreamy state introduces the feature of Vision in a play.[7]

1. N. L. R. 974.
2. R. S. III-89b ; N. L. R. 977 : e. g. Yudhishṭhira mistaking Bhīma as Duryodhana; or, Duryodhana, being unaware of Bhānumati's vision, misunderstands the situation in Veṇī. Act II.
3. R. S. III-90a : e. g. Chitralekhā in the Act III of Vikra., or Bakulāvalikā in the Māl. where she accepts to render help to the Jester in bringing out the union of the loving couple. Similar is the office of Kāmandakī in the Mālatī-Mādhava.
4. N. L. R. 983.
5. R. S. III-90b : e. g. Dushyanta reasons out this conclusion in regard to the näive sagacity of the woman-kind by showing the illustrative conduct of the cuckoo who gets her young ones brought up by other birds as ravens—Śāk. V-23.
6. N. L. R. 978 : e. g. Veṇī. III-38.
7. R. S. III-91a ; N.L.R. 985 : e. g. Māl. p. 80, line 3 : Jester uttering in his dream, "O ! Mālavikā, You surpass Irāvatī in strength ! "

19. Parchment ( *Lekha* ) : It is a feature which consists in a written statement expressive of one's own mind.[1] In the list of Sāgaranandin *Lekha* has found no place. Instead of this he admits the element of Treachery ( *Upadhi* ) which is not so accepted by Bharata and also seems superfluous inasmuch as it finds full scope in '*Māyā*' as stated above.[2]

20. Intoxication ( *Mada* ) : A state of intoxication due to spirituous liquors and drinks becomes a feature of *Mada* when presented in course of a dramatic action.[3]

21. Portrait (*Chitra*[4] ) : It is a feature which marks the presentation of a situation before the mind's eye.[5] It is a mental picture appearing before a dramatic character, as has Dushyanta the picture of his beloved Śakuntalā when in course of his remorseful condition he is retrospecting over his own injustice in repudiating her for no reason.[6] Ratna-kośa differs from this view of Śiṅga Bhūpāla as it defines that *Chitra* is the presentation of the desired object by means of a portrait.[7]

" These interim junctures are to be inserted ", observes Sāgaranandin, "by means of speeches from the void or through written expressions." [8] The presentation of these features goes a long way in modelling the dramatic plot, hence they can be freely and frequently used in the fanciful fibres of the fable.

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1. R. S. III–91b ; e. g. Urvaśī sends a written letter of love to Purūravas in Vikra. Act II, or, Cāṇakya puts in circulation a sealed letter for disintegrating the forces of Rākshasa.
2. N. L. R. 984, also included by B. P., vide p. 214, 9.
3. R. S. III–92a-i; N. L. R. 991 ; e. g. reference be made to the Mālavikāgnimitra where Irāvatī is seen under a drunken fit.
4. It is read as "*Citta*" by the N. S. Edition of the Nāṭya–śāstra; Vide p. 320, line 8. This title supports the connotation given to the term by Śiṅga Bhūpāla who gives more striking an attribute to this feature than what Sāgaranandin does.
5. R. S. III–92a.
6. Śāk. Act VI ( *Akāraṇa-parityāgānuśayaḥ* )
7. N. L. R. 987 ; e. g. Nāg. II–9.
8. N. L. R. 994–996.

They can be used with advantage in minor shows as well, for they contain lesser number of junctures and may thus depend on these *Sandhyantaras* to fill in the missing links. All the same, among later cononists there seems to be a tendency of minimising the importance of these special features, for none of the authors like Dhanañjaya, Viśvanātha, Rāmacandra, Śrīkṛshṇa Kavi, Vidyānātha and their followers deal with them in their treatises on Dramatics. The reason for their disregard seems to be based on a feeling that these features simply form an assorted list of emotions, junctural elements and some dramatic situations.[1] For instance, consternation, indignation, intoxication and enterprise are the ancilliary emotions; and assistancce and parchment are mere dramatic phases of action. Hence according to the later school a separate recognition of these features is not acceptable, although there are conservative canonists like Bhojadeva, Śāradātanaya and Śiṅga Bhūpāla who, though sufficiently modern, insist upon the use and acceptance of the special features as independent characteristics, and thus fall in line with Bharata. Thereby they mean to believe in an effective distinction of spots meant for the "*Sandhyantaras*", for if their inclusion is sought to be made somewhere within the sub-divisions of the junctures or the ancilliary feelings then there would be little justification in dealing differently with the dramatic characteristics ( *Nāṭyalakshaṇas* ) and the dramatic figures ( *Nāṭyālaṅkāras* ), which are all verily accepted by all schools of thought as varied embellishments of a play.

## DRAMATIC EMBELLISHMENTS

In addition to the Junctural sub-divisions which stand as constituent elements of the corpus dramatis, there are several other characteristics recognised by canonists as dramatic embellishments. They are called '*lakshaṇas*' or distinctions which

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1. N. D. p. 116, 4 seqq.

are stated by Bharata[1] to embellish the *Kāvya*. Bharata does not care to define what the *lakshaṇa* is, nor does he illustrate the different ones, but by what can be gathered from the definitions of various *lakshaṇas* given by him and other canonists, the exact nature of the *lakshaṇas* seems to be of beautifying character. They donot form the body of the play ( *nāṭya-śarīra* ), but act as such features that signify the glory of the dramatic execution.[2] In the structure of a play their position is like the "*Sāmudrika lakshaṇas*" or lineaments of nature which include such marks of grace as the sportive looks and the slow gait and other brilliant features in the body of the finer sex. Just as the latter show the grandeur of the personality of an individual, similarly the existence of the former contributes to the greatness of the drama. In fact, they are the graceful characteristics of every dramatic action, and are recommended for their adept use in the development of the plot. They donot belong to any particular Juncture, and can be freely spread throughout the play. There is no restriction for their use more than once, should the dramatic execution permit such frequency without fear of repetition or monotony.

The influence of the *Lakshaṇas* has been so great that they have been acknowledged by later rhetoricians as adornments not only of the dramas ( *rūpakas* ) but also of all poetry in general. This recognition is evident from a separate head allowed to the *lakshaṇas* by Pīyūshavarsha Jayadeva in his treatise on Rhetorics,[3] which is by no means a text on Dramaturgy. Similarly, Daṇḍin has also admitted to his list

1. N. XVI–42 : Here the use of the generic term '*Kāvya*' could be limited to the specific sense pertaining to the subject-matter under treatment, viz. the scenic poetry ( *dṛśya-kāvya* ), but from a similar use in case of the four figures of speech and metres recognised by Bharata it appears that he uses the term '*Kāvya*' to denote all poetry in general. ( Vide N. Chap. XV–172 also Chap. XVI–43. )
2. A. B. p. 295, line 9 ; also p. 296, line 2. ( *G. O. S., 1934, Vol. II* )
3. C. L. Chap. III.

of poetic figures these *lakshaṇas*[1] as described in other Śāstras, presumably referring to the magnum opus of Bharata himself. Bharata has in his concluding remark chosen to call these *lakshaṇas* as embellishments of *Kāvya*. The reason why *lakshaṇas* could secure such a position is not far to seek : they consist of such striking features and elements of basic beauty that, in essence, they have contributed to the formation of several poetic figures of speech enunciated by the later writers.[2]

Since the historical study of the various elements of poetics is not within the scope of the present work, the different views with regard to the nature and development of the *lakshaṇas* as recorded by the Abhinava Bhāratī,[3] and their original and subsequent position in Sanskrit Poetics is not dealt with at length here.[4]

### [ i ] NĀṬYA-LAKSHAṆAS

The numerical strength of the *lakshaṇas* also presents some diversity. They are counted thirty-six in number by Bharata, but the Nāṭya-śāstra seems to have been presented to the later canonists in at least two recensions, each one admitting a set of only thirty-six *lakshaṇas* but with a variation in case of a few members. Some of them are common to both the lists, hereinafter distinctively referred to as A List and B List; [5] and in respect of the rest, the two recensions donot corroborate with one another. This diversity has led to several complications resulting in a way in the recognition of sixty-four dra-

1. K. D. II-366.
2. Indications along these lines are made below while dealing with specific *lakshaṇas* in case of some striking analogies.
3. A. B. has noted as many as ten views, known as 'Daśa-pakshī' which may be called "*Decemviral Theory of Lakshaṇas*" [ Vide Nā. Ś. ( *G.O.S. Edn.* ) Vol. II p. 295, 6 et seq. upto p. 298 end. ]
4. For Historical survey in details vide Dr. Rāghavan's 'Some Concepts of the Alaṅkāra Śāstra' ( *1942* ), Chap. I.
5. Vide Nā. Ś ( *G. O. S.* ) Chap. XVI– Appendix pp. 348–364 ; and Chap. XVI for B List pp. 294–321.

matic figures by Bhojadeva and Śāradātanaya.[1] Viśvanātha has, ingeniously enough, divided them into two categories: one, under the caption of *"Nāṭya-lakshaṇas"* which are retained only thirty-six in deference to Bharata's dictum; and the other, under that of the *"Nāṭya-alaṅkāras;"*[2] but he makes a total of sixty-nine by adding to the second group some characteristics which otherwise form the features of some of the minor shows.[3] Jayadeva recognises only ten of these *lakshaṇas* and yet has elected five from each list.[4] To the commentators on various Sanskrit dramas available, both the recensions of the *Nāṭya-śāstra* seem to be of acquaintance inasmuch as Rāghava Bhaṭṭa, Jagaddhara and others cite *Lakshaṇas* as mentioned and defined in both the lists. For this reason it becomes necessary to take notice of such dramatic distinctions first as are available in both the recensions, which will be followed by a treatment of those that are alternatively dealt with in the Nāṭya-śāstra in the two varying groups.

1. Ornament ( *Bhūshaṇa* ): It is that remark which expresses a striking sense by means of poetic excellences and figures;[5] e. g. reference may be made to Rākshasa's comparison of Mahānanda to the Moon among kings, and his bewailing over the pale light of the Moon in the absence of Mahānanda;[6] or to the remark of Cārudatta describing to his friend Maitreya how the breast of Vasantsenā is being incoronated as

1. Vide A. B. p. 294 foot-note ; Śāradātanaya professes to mention 64 *Lakshaṇas,* but actually enumerates only 54. Vide B. P. p. 223, Ll. 11–22 & p. 224 top.
2. Viśvanātha, however, does not point out any differentia to distinguish the *lakshaṇas* from *alaṅkāras.* But it appears that the latter enjoy still subsidiary position because he calls dramatic figures as decoratives, which rank *pari passu* with other *alaṅkāras* the position of which is determined by him as the jewellery worn by a person.—S. D. Chap. I.
3. S. D. VI–171b–175 & 191–198.
4. C. L. Chap. III.
5. N. XVI–6; S. D. VI–175 ; N. L. R. 1505 ; R. S. III–101.
6. M. R. IV–9.

a prince by the *Kadamba* flower showering drops of water over it.[1] Agreeing with Bharata, Rūpa Gosvāmin cites an example from the Lalita Mādhava in which Kṛshṇa describes the rise of the Moon with striking figures of speech and poetic excellences of sweetness and perspicuity.[2]

2. Compression ( *Akshara-saṅghāta* = Combination of letters ). It consists in a pithy statement which suggests in a striking manner, something which is beautiful.[3] An illustration will clear the idea. The hero asks the friend's of Śakuntalā in the Arbour Scene, " I hope your friend is not suffering too much". A pithy reply from Priyaṁvadā, " the malady will, however, soon disappear now, as the remedy is available" is amply suggestive of Dushyanta's union[4], and presents the dramatic *lakshaṇa* of *Akshara-saṅghāta.*

Śiṅga Bhūpāla and Rūpa Gosvāmin hold that in the *Akshara-saṅghāta* the striking suggestion should be of something different from the subject-matter under description through the aid of a double entendre[5]. To illustrate, Suparaṇa in the Lalita Mādhava recalls to Kṛshṇa his beloved Candrāvalī by name, while describing the beauty of the nocturnal sky.[6] In fact, these two canonists define *Akshara-saṅghāta*

1. Mṛc. V-35.
2. "*Lakshmīḥ kairava-kānaneshu patitaḥ śuddheshu vidyotate,*
   *Sun-marga-druhi sarva-śārvara-kule pronmīlati kshīṇatā /*
   *Nakshatreshu kilodbhavatyapacitiḥ kshudrātmasu prāyikī,*
   *Śaṅke Śaṅkara-maulir abhyudayate rājā purastād-diśi //*
   — Lalita Mādhava IX-10.
3. N. XVI-7; S. D. 176a; N. L. R. 1606; B. P., p. 225, 1-12; C. L. III-1.
4. Śāk. III-21-v-vii.
5. R. S. III-102a; N. C. Verse 173.
6. "*Vaktrāṇi bhānti parito hariṇekshaṇānām,*
   *Arūḍha-harmya-śirasām bhavad-īkshaṇena /*
   *Yair-nirmitāni tarasā Sarasīruhāksha !*
   *Candrāvalī-paricitāni nabhas-talāni* ;" //
   — Lalita Mādhava V-32.

in terms of what Bharata and Viśvanātha would call the *lakshaṇa* of *Śobhā*, for which they have, as of necessity, a different connotation.

Where a pithy statement expresses a good deal of sense it makes for *Akshara-saṅghāta* or Compression according to Acyuta Rai, who seems to lay more stress on the quantitative than the qualitative strength of this feature.[1]

3. Beauty ( *Śobhā* ) : According to Viśvanātha and Bharata the dramatic feature of Beauty is said to be found in a statement which conveys some charming sense through a double entendre[2] with the result that some unknown fact gets revealed by means of some established facts,[3] e. g Dushyanta on his way to Mārīca exclaims, "Oh ! the name of the mother of this child is Śakuntalā ! May be, there are several namesakes in this world" — here the Prākṛta phrase, *Sakunta-lāvaṇṇam* suggests the name of Śakuntalā through the pun, *Sakuntalā-vaṇṇam* [4].

Rūpa Gosvāmin confines this feature to revealing the individual feelings of a young couple,[5] and illustrates by citing the address of Rādhā to the Cloud requesting to scare himself away so as not to impede the course of catching a glimpse of Kṛshṇa. On the other hand, Kṛshṇa also feels elated to have had a sight of Rādhā and indulges in appreciating the charms of the first bloom of his beloved.[6]

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1. S. S. VII–193.
2. S. D. VI–177a.
3. N. XVI–8; N. L. R. 1513.
4. Śāk. VII–20–x–xv.
5. "*Śobhā sva-bhāva-prākaṭyam yūnoranyonyam ucyate.*"
   — N. C. 177.
6. *Dhāvatyākramitum muhuḥ śravaṇayoḥ sīmānam akshṇordvayī,*
   *Paushkalyam harataḥ kucau vali-guṇair ābadhya madhyam tataḥ /*
   *Mushṇītaś-calatām bhruvau caraṇayor udyad-dhanur-vibhrame,*
   *Rādhāyās-tanu-pattane nara-patau bālyabhidhe śīryati //*
   — Lalita Mādhava IV.

Where two young persons admire one another out of affection it presents *Śobhā* in the opinion of Śiṅga Bhūpāla.[1] According to the Rasārṇavasudhākara the definition of *Śobhā* thus takes into account chiefly the erotic plays, but in case the definition be treated in its illustrative sense, it may mean an admiration of one party for the other *(ālambana)*. This view seems to find favour with Śāradātanaya who defines the term in more general sense and holds that an expression of one's own feeling is *Śobhā*.[2]

Jayadeva and Acyuta Rai, on the other hand, opine that even when a well-known flaw is slighted on account of the description of merits it presents the beauty (*Śobhā*) of expression.[3]

4. Illustration (*Udāharaṇa*): Where with a view to establishing a fact under description some other analogous fact is stated, it is characterised as *Udāharaṇa*.[4] For instance, Makaranda refers to the blooming of lotus with the rise of the Sun in order to establishing the spontaneity of affection between Mālatī and Mādhava.[5]

Bharata, however, holds a different view, and means that *Udāharaṇa* is a feature in course of which there is a clever interpretation or significance of one's own object expressed in a very pithy and pregnant speech.[6] To illustrate this feature, reference may be made to the verbal quibble made in the Mudrā rākshasa, where the self-same verse is read out by Malayaketu and Rākshasa by alternating the personal pronouns so as to suggest a different sense.[7]

1. R. S. III–104a.
2. B. P. p. 225, 9.
3. C. L. III–2 ; S. S. VII–186.
4. S. D. VI–178a ; R. S. III–103b ; B. P. p. 225–10 ; N. L. R. 1578.
5. Mā. Mā I–24.
6. N. XVI–9.
7. M. R. V–19.

5. Reason ( *Hetu* ): It is a concise statement made for establishing a position by according some reason for the same.[1]

In the opinion of Bharata it is an attractive artifice and is also of frequent occurrence in the Sanskrit dramas.[2]

Where by denial of several other characteristics one is attributed to a particular object under description, it amounts to *Hetu* in the opinion of Jayadeva.[3]

6. Doubt ( *Saṁśaya* ) : Where on account of multiplicity of thoughts uncertainty is implied in the statement of a person who is unaware of the truth, it is said to contain the element of doubt,[4] e. g. Malayaketu's desire to know the reason behind the inquiry of Rākshasa in regard to Candragupta's variance with Cāṇakya in the Mudrā-rākshasa.[5]

7. Example ( *Dṛshṭānta* ) : It is an interesting illustration put forward for establishing the truth of the fact under reference.[6]

8. Inset of words ( *Padoccaya* ) : Where various words are used in different clauses to indicate ultimately one and the same sense, or where an object is described by the use of several metaphorical impositions indicating the presence of a particular attribute in that object, it presents the dramatic figure known as *Padoccaya*.[7] It also includes regular parallel descriptions which bring out a common attribute between the object of description ( *prakṛta* ) and something else ( *aprakṛta* ). An illustration will clear the definition of Bharata: and a reference, for instance, be made to the description of

1. N. XVI–10 ; S. D. VI–178 ; N. L. R. 1622 ; R. S. III–102b; B. P. p. 224, 14-i.
2. e. g. Mā. Mā–(B. S. S.). Act. VII (p. 299, Line 6); MRC. IX–22.
3. C. L. III-4.
4. N. XVI–11 ; S. D. VI–179a; N. L. R. 1596 ; R. S. III–104b, B. P. 224 Line 15.
5. M. R. IV–10–xii.
6. N. XVI–12 ; S. D. VI–179b ; R. S. III–105a; B. P. p. 224, 14–ii ; N. L. R. 1550 : e. g. Mā. Mā. X–15; Śāk. II–7.
7. N. XVI–22 ; R. S. III–111 ; N. L. R. 1595.

Karpūramañjarī's state of afflicted health due to wistfulness, which is beautifully brought forth by means of a striking parallelism shown in the elongation of the day and night with the measure of the heroine's breath, the dropping of the jewelled bangles with tears, and hopes of life withering along with the frame of her body.[1]

Viśvanātha, however, calls *Padoccaya* as a feature which presents an agreement between sound and sense. According to him it is a rhythmic beauty consisting in the structure having the same cadence as the thought contained therein.[2] For example, the description of Śakuntalā's person has the same delicacy of structure as the one of sense.[3]

Thus Bharata lays stress on a beautiful parellelism in sense, whereas Viśvanātha emphasises over the consonance of words with the sense. Bharata believes in the artifice of zeugma or in series of metaphors as Abhinavabhāratī[4] puts it, while Viśvanātha believes in that of onomatopoeia as the basis of the dramatic figure of *Padoccaya.*

9. Inference (*Prāpti or Jñapti*[5]) *:* If by reference to certain peculiarities in an object, some conjecture is made in regard to it in its entirety it amounts to *Prāpti.* Where the existence of the whole is inferred from even a part of it, though it may be on grounds of semblance only, it is deemed enough to constitute the element of *Prāpti.*[6] For instance, the conclusion of Purūravas that the swan has concealed his beloved, for he has adopted her gait, is only a conjecture.[7]

10. Exagerration ( *Atiśaya* )*:* An expression of qualities which are beyond comparision presents the dramatic distinc-

1. Kar. II-9.
2. S. D. VI–180b.
3. Śāk. I–20.
4. A. B. ( *Vol. II* ) p. 308, 18.
5. A variant adopted by the Bengal edition of the Sāhityadarpaṇa.
6. N. XVI–13 ; S. D. VI–182b ; N. L. R. 1536 ; R. S. III–103a.
7. Vikra. IV–33; also vide Śāk. III–5.

tion called *Atiśaya*.[1] The statement of Purūravas raising an elephant to the high rank of a prince in the Vikramorvaśī illustrates the point.[2] Where some speciality is shown after pointing several features of similitude with others it becomes *Atiśaya* or contrast in the opinion of Śiṅga Bhūpāla with whom Śāradātanaya concurs.[3]

11. Narration ( *Nirukti* ): Relation of past events is called *Nirukti*.[4] The past event thus narrated should, of course, be momentous on the occasion, e. g. Mādhava's reiterating the episode of Mālatī's request for the garland of *Bakula* through Lavaṅgikā and his instantaneous offer is the narration of a past event which has a great bearing on the germ of the dramatic plot.[5] Śāradātanaya, however, holds that a faultless expression or an expression showing absence of flaw is *Nirukti*.[6]

Sāgaranandin, Śiṅga Bhūpāla and Jayadeva, on the other hand, spell the term as *Nirukta,* and define it as an etymological derivative given in support of one's own statement.[7] Jayadeva agreeing with Bharata's classification given in the B list holds that the *Nirukta* is of two kinds : real *(tathya)*, and imaginary ( *atathya* = *anṛta* ) according as it is proved by facts, or supported by grammatical formations, or is simply fanciful.[8]

12. Declaration ( *Siddhi* ): There is a good deal of divergence of opinions among different canonists in regard to the connotation of the term, *Siddhi*. Where a mention of several important characters is made for carrying out an intended purpose it presents the figure known as Declaration ( *Siddhi* ) according to Bharata, e. g. in the Śākuntala, the

1. N. XVI–20 ; S. D. VI–185a ; N. L. R. 1580.
2. Vikra. IV 47.
3. R. S. III–114; B. P. p. 224, 3.
4. N. XVI–16 ; S. D. VI–186b.
5. Mā. Mā. I–32–vi...ff.
6. B. P. p. 224, 21–i.
7. N. L. R. 1550; R. S. III–115; C. L. III–6.
8. Ibid.

statement of the friend of the heroine, " the kings are heard to have several interests" is a reference to other consorts of the King, which has a specific purpose of scanning the feelings of the hero for her.[1]

Viśvanātha defines this feature as a declaration of qualities verily belonging to several characters as combined in one individual which is so done with a view to conveying some inner sense.[2]

Śiṅga Bhūpāla has an altogether different definition. According to him *Siddhi* is an unexpected association with the object of desire,[3] which is available in the Mālavikāgnimitra where the King unexpectedly meets Mālavikā on his way to the garden where he was going for keeping his time with Irāvatī.[4]

"It is that beauty of expression", observes Jayadeva, "which contains a mention of certain well-known facts that are analogous to the subject of description."[5]

13. Conciliation ( *Anunaya* ) : It is an accomplishment of one's own purpose by means of sweet words.[6] A supplicating speech is also *Anunaya* according to Śiṅga Bhūpāla.[7] Śāradātanaya calls it simply *'naya'*, and defines it as an appealing or an agreeable statement.[8]

14. Similitude ( *Sārūpya* ) : Presentation of similarity by reference to certain attributes observed, heard of, or experienced makes the feature called *Sārūpya*.[9] Viśvanātha, however, holds that the purpose of this feature is to cause agitation, and on the strength of this similarity in structure and constitution there arises a confusion. To wit, Yudhishṭhira

1. N. XVI-17; N. L. R. 1558. : e. Śāk. III-22-i.
2. S. D. VI-186b.
3. R. S. III-107b; N. P. 224, 4-ii.
4. Māl. Act. III ( p. 40 N. S. Edn. )
5. C. L. III-8.
6. N. XVI-28; S. D. VI-188b ; N. L. R. 1635: e. g. Vikra. IV-69.
7. R. S. III-118a.
8. B. P. p. 224, 2.
9. N. XVI-35.

harshly addresses Bhīmasena, "O Wicked Duryodhana!" for his having mistaken his own brother for Duryodhana in the Veṇīsaṁhāra. The element of agitation which does not find place in the definition of Bharata has found room in Viśvanātha's connotation perhaps due to his illustration of Yudhishṭhira's perturbance as cited above.[1] All the same, Sāgaranandin has an alternative definition which says that a conclusion with regard to a particular object on the basis of its qualities once noticed, is the feature of similitude.[2] This view takes into account *Sārūpya* in its logical sense, which is a means of proof ( *upamiti pramāṇa* ).

15. Interrogation ( *Pṛcchā* ): An inquiry in a supplicating language is called *Pṛcchā*, e. g. Purūravas' attempt to find out the whereabouts of Urvaśī from the cuckoo, or Mādhava's quest for Mālatī in a similar frantic mood.[3] Sāgaranandin permits also an inquiry to be made to one's own self in course of a soliloquy.[4] *Pṛcchā* is that beauty of expression where the question itself becomes its answer.[5]

16. Description ( *Guṇakīrtana* ): Viśvanātha defines it as a description of qualities. It is found in Mādhava's charming appreciation of Mālatī's qualities.[6] It may, however, be noted here that in case a simple description of merits should constitute this feature, then it will be supposed to be traced only in later descriptions and not in the appreciation of qualities at the first association. For the very first appreciation after the introduction of the germ is the fourth sub-division of Protasis, namely, Allurement ( *Vilobhhana* ). So any other subsequent occasion which gives an opportunity for the appreciation of the merits of a character will amount to *Guṇa-kīrtana*.

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1. S. D. VI–191b; R. S. III–121; N. L. R. 1683.
2. N. L. R. 1688.
3. N. XVI–34; B. P. p. 225, 7; S. D. VI–190b: e. g. Vikra. IV–22-ii; & Mā. Mā. IX–29.
4. N. L. R. 1671.
5. R. S. III–124; e. g. Vikra. IV–51.
6. S. D. VI–192b; B. P. p. 225, 16; N. L. R. 1708.

Bharata, however, thinks that it is something more than a mere description of qualities. In his opinion *Guṇa-kīrtana* is a striking artifice which consists in presenting one and the same attribute, or the merit of a character by referring to several names possessing that particular attribute. For example, Vāsantī, in the Uttara-rāma-carita, reprimands Rāmacandra by referring to his sycophant addresses to Sītā that describe her as the very second heart of the speaker and a delightful streak of moon-light to his eyes, and so on.[1]

17. Ambition (*Manoratha*): An expression of some inner desire under some pretence is *Manoratha*, as for instance, Buddhi-rakshitā speaks to Madayantikā in her frantic state, "Well how would you feel if you were made a consort by your love as was Rukmiṇī made by Purushottama?" Madayantikā replies with a sigh, "how, do you console me!", and thus hints that she is not so fortunate as may have the luck of being done so, and thereby conveys her readiness to elope with Makaranda.[2]

18. Gratefulness (*Priyokti*)[3]: In the A list of Bharata it is the last characteristic, and it consists in a sweet speech full of reverence. It is an expression of gratitude by one character to another, as is found in Dushyanta's speech to Mārīca.[4]

In the opinion of Śāradātanaya it is also an expression of satisfaction of a superior at the achievements of his juniors. For example, Gaurī says in Nāgānanda, "Long live Jīmūtavāhana! I am much pleased with you for your doing good to the world even at the cost of your life."[5]

Śiṅga Bhūpāla thinks that it is a conversation in which a character compliments the other, as is found in Daśaratha's

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1. N. XVI–39; R. S. III–116; e. g. U. R. III–26; also MRC. I–48.
2. N. XVI–36; S. D. VI–193b; R. S. III–120a; B. P. p. 225, 1; N. L. R. 1692.
3. R. S. calls the term as *Madhura–bhāshaṇa*; B. P. calls *Praharsha*.
4. N. XVI–41; S. D. VI–194; N. L. R. 1720; e. g. Śāk. VII–30.
5. B. P. p. 226, 6; e. g. Nāg. V–33.

address to Viśvāmitra in the Anargha-rāghava in which he inquires of the welfare of his distinguished visitor.[1]

These are the eighteen dramatic distinctions ( *lakshaṇas* ) which are common to both the lists of Bharata. The remaining eighteen are peculiar to the A list only; and they are not common even with dramatic figures shown by later canonists.[2] For reasons of their peculiarity, only as dramatic *lakshaṇas*, the remaining ones are detailed first as given in the A list.

19. Conclusion ( *Abhiprāya* ) : A supposition of an impossibility of a fact on grounds of parallel instances or an expression of an impossible relationship between two parallels is a beauty of expression called *Abhiprāya*.[3] An illustration will clear the point. The statement of the Jester consoling the wistful King in the Vikramorvaśī concludes an impossibitity of Urvaśī's betrayal, which is artistically suggested by saying, "would she belie your expectations in fruit-bearing after she has once borne flowers on the plant of your ambition !"[4] The statement of Dushyanta about the attempt of Kaṇva in exacting the ascetical duties from so delicate a person as Śakuntalā being equal to an attempt of cutting the *Śamī* plant with the edge of a lotus leaf is a specimen of the term *Abhiprāya* in another sense.[5]

Śiṅga Bhūpāla records the opinion of certain scholars who think that *Abhiprāya* is an expression of one's interest in an object agreeable to him.[6]

20. Illustrtaion ( *Nidarśana* ): When well-known facts are adduced in order to refute the opinion of others, it amounts to *Nidarśana*,[7] e. g. the statement of Dushyanta esta-

1. R. S. III-123, e. g. A. R. I-25.
2. Vide Chap. III. *infra*.
3. N. XVI-14; S. D, VI-182a; N. L. R. 1540.
4. Vikra. p. 76, Ll. 1-3.
5. Śāk. 1-17.
6. R. S. III-105b; B. P. p. 224, 5.
7. N. XVI-15; S. D. VI-181; N. L. R. 1545; R. S. III-106b; B. P. p. 225, 3.

blishes the factum of Śakuntalā's celestial birth by citing a negative illustration, "No flash which is tremulously radiant does arise from the surface of the Earth."[1]

21. Especiality ( *Viśesha* or *Viśeshaṇa* ) is a feature which proves the excellence, or brings out a peculiarity of one of the two things under comparision so as to present an interresting contrast between two sets of things.[2] For instance, in the Mudrā-rākshasa, when Rākshasa has accepted the position of the minister to the King Candragupta, Cāṇakya remarks, "let every one be free from bondage, except the tuft of my hair, which is being tied by me after fulfilling my determined vow."[3]

After describing several well-known facts, when something is added anew, it introduces the element of *Viśesha* according to Śiṅga Bhūpāla.[4]

22. Analogy ( *Tulya-tarka* ) Where the surmise of something unknown becomes possible on account of some similarity in circumstances expressed by means of a similie or a metaphor, it presents the element of Analogy.[5] A suitable illustration may be found by reference to the statement of Mādhava which expresses his surprise at the modification in the feelings after looking at Mālatī compared with a change found in a moon-stone when it contacts the Moon.[6]

Differing from Bharata, Viśvanātha defines *Tulya-tarka* as a surmise made from certain cicumstances which pertain to the matter in question ( *prakṛta* ).[7] Purūravas, for instance, in his mental state of frenzy mistakes a river for Urvaśī at the first sight, but, later on, concludes that it is, in fact, a river, or else, how could she leave Purūravas and go of her own accord to the ocean. Just then, he remarks, "Success

1. Śāk. I–26.
2. N. XVI–18; S. D. VI–185b; N. L. R. 1563; B. P. p. 224, 20.
3. M. R. VII–7.
4. R. S. III–110.
5. N. XVI–21; N. L. R. 1590; R. S. III–112.
6. Mā. Mā. III–5.
7. S. D. VI–180a.

is attained not by despair," which, however, signifies the proximity of the re-union of the hero with Urvaśī.[1]

1. e. g. Vikra. p. 208, 4. This is the idea of Viśvanātha according to the text adopted by Dr. Röer, but the Bombay Edition of Mm. Durgāprasāda reads the text as "*Prakṛti-gāminā*" and not "*prakṛta-gāminā*." According to the Bombay reading, *Tulya-tarka* is a surmise made from some matter which is collateral with the natural disposition, or coincident with Nature's course. Here again, the alternative interpretation is possible, for the term "*Prakṛti*" may mean one's own nature or may mean Nature itself. An illustration from the former point of view may be found in the statment of Kāmandakī ( Mā. Mā. IV–5 ), where she maintains her natural disposition towards her endeavours in bringing about the marriage of Mālatī and Mādhava ( *Tat sarvathā yatnaḥ prāṇa-vyayenā'pi mayā vidheyaḥ* ). In the latter sense the talk between the Vidūshaka and Dushyanta in the sixth Act of the Śāk. may be an instance, where the possibility of regaining Śakuntalā is surmised; and the former depends on the very course of Nature, when he remarks, "No parents can, of course, afford to see for long their daughter suffer the separation from her lord." ( Śāk. VI–10–xi ).

From the illustrations given by Viśvanātha, neither interpretation seems to be quite perfect. The author gives an example from the Veṇī. and relates the episode of Bhānumatī's vision in course of which she sees a mongoose devouring one hundred reptiles. From the significant number of one hundred, she concludes the destruction of one hundred Kauravas at the hands of the Pāṇḍavas who are represtented by the namesake Nakula. To construe the illustration, the term "*Prakṛti-gāminā*," then, may mean something which goes to conform to the relevant conclusion based upon similar facts. If stretched, it may mean that mangoose's devouring snakes is a course of nature, which makes her conclude the victory of the righteous claimants in the Pāṇḍavas against the usurping Kauravas.

For these reasons, *prakṛta-gāminā* seems to be a better reading, though the dramatic features ( *lakshaṇas* ) seem to include all artifices in their wide sense and they need not have any limited connotation.

23. Description ( *Dishṭa* or *Dṛshṭa* ) : A striking presentation of an object by reference to such time, place or the form as creates interest amounts to the dramatic figure known as *Dishṭa*.[1] Agnimitra's description of Mālavikā after the demonstration of her dance in the second Act of the Mālavikāgnimirta may be referred to as an illustration to the feature.[2]

Śāradātanaya and Siṅga Bhūpāla classify *dishṭa* into two kinds : direct, when it is made of an object that is present at the spot; and indirect, when it refers to an object *in absentia*.[3]

24. Admonition ( *Apadishṭa* or *Upadishṭa* ) : It is a piece of advice imparted on the lines of the dictates of the *Śāstras*,[4] as is found in the well-known precept of the great sage Kaṇva to Śakuntalā in the Parting Scene; or the Kāmandikī's advice in the sixth Act of the Mālatī-mādhava.[5]

25. Argument ( *Vicāra* ) : Where by process of reasoning, some inference is drawn of a conclusion in regard to certain matters that are not evident, it is characterised as the dramatic feature of Argument.[6] For example, the fact that Urvaśī is afflicted by love which is otherwise imperceptible is concluded by Citralekhā in her statement, "Is it not betrayed by her very limbs which stand in good comparision with the faded stalks of lotus !"[7]

Siṅga Bhūpāla thinks that an indication of more than one means for the attainment of an object is Argument; whereas a proper presentation of facts is *Vicāra* in the opinion of Śāradātanaya.[8]

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1. N. XVI–23; S. D. VI–183b; N. L. R. 1605; R. S. III–126.
2. Māl. II–6.
3. R. S. p. 263, 18; B. P. p. 225, 8.
4. N. XVI–24; S. D. VI–184a; N. L. R. 1612; R. S. III–125; B. P. p. 224, 7.
5. Śāk. IV–20; Mā. Mā. VI–18.
6. N. XVI–25; S. D. VI–183a; N. L. R. 1619.
7. Vikra. p. 74 Line 2.
8. R. S. III–113a; B. P. p. 224, Line 18; e. g. Mā. Mā. I–34.

26. Alteration ( *Viparyaya* ) : It is a change of resolution due to some doubt;[1] e. g. the alteration in the conclusion of Makaranda doubting whether it was for good or for bad that Mādhava was taken away by the *Yoginī* is an instance of *Viparyaya*.[2]

Śiṅga Bhūpāla agreed to by Śāradātanaya takes *Viparyaya* as a failure of *Vicāra* in its technical figurative sense, and holds that it consists in presenting several means at the disposol of the speaker and yet his incapacity to serve his purpose.[3]

27. Deception ( *Guṇātipāta* ) : A statement which points out the action of some one contrary to one's attributes brings in the element of *Guṇātipāta*.[4] To illustrate, the observations of Dushyanta are very pertinent when he says that the floral arrows of Cupid and the cool rays of the Moon seem to be otherwise in case of people like him ( who are affected by Love ).[5]

Where description of certain facts suggests some consequential events, it becomes *Guṇābhipāta* according to Śiṅga Bhūpāla, who illustrates the feature by reference to the speech of Bhīma and Arjuna who narrate the past deeds of Duryodhana whom they had approached some time ago, thereby suggesting the truancy of Duryodhana.[6] Sāgaranandin, however, adds the element of sternness of speech to the connotation of this feature.[7]

28. Slip ( *Bhraṁśa* or *Dhvansa* ) : It is that feature which shows some digression from the matter in discourse. A sudden departure from the subject-matter of description is a

1. N. XVI–26; S. D. VI–187b; N. L. R. 1626.
2. Mā. Mā. IX–53–54.
3. R. S. III–113.
4. N. XVI–19; S. D. VI–184b; B. P. p. 224, Line 16.
5. Śāk. III–4.
6. R. S. III–114a; e. g. Veṇī. V–26.
7. N. L. R. 1569.

Slip in the opinion of Bharata.[1] For instance, reference may be made to the amusing talk between Rāvaṇa and the Bow-bearer of Janaka in the Prasanna-rāghava : Ravaṇa asks, "Whither is Sītā" ? Mañjarīka, the Bow-bearer replies, "first here is the bow ( *dhanush* ), and then will appear the maiden ( *kanyā* )." Rāvaṇa remarks "you are a perverted sort of a fellow; even astronomers donot think so, for they have first the Virgin (*Kanyā*) and then the Archer (*dhanush*)."[2] This digression from the topic of discourse presents the feature of *Bhraṁśa*.

Viśvanātha, on the other hand, defines the term in more radical a sense, and calls it a speech of a vain person or of an intoxicated individual who states just the reverse of what he, in fact, means to speak.[3] In the Veṇīsaṁhāra, for instance, Duryodhana says out of slip to the ennuch, "Ere long will Pāṇḍu's son through his prowess slay Duryodhana in the battle along with his vassals, his kinsmen, friends, sons and brothers."[4] Here Duryodhana spoke just the reverse of what he intended to do.

29. Garland ( *Mālā* ) is a series of an offer to do something for another for the purpose of attaining one's own object,[5] as for instance, does Dushyanta in offering to do a number of services to comfort the uneasy Śakuntalā.[6] This is how Viśvanātha defines the feature of *Mālā*. But Bharata sees nothing striking in the offer of services, but believes that *Mālā* is a feature where several points are mentioned seemingly for argument's sake, but the purpose of which, in fact, is the attainment of one's own ends.[7] For example, Rāmacandra sweetly describes several virtues of Sītā to appease her in

1. N. XVI–27; R. S. III–118b; N. L. R. 1631.
2. Pr. Rā. p. 11, Ll. 20–22.
3. S. D. VI–187a.
4. Veṇī. II–5.
5. S. D. VI–189a.
6. Śāk. III–25.
7. N. XVI–29; R. S. III–122; B. P. p. 224, 8; N. L. R. 1642.

apology of his order of deserting her in the Kundamālā.[1] Similar feature is visible in the Dhanañjaya-vijaya where Arjuna declares a number of points in favour of taking festively the opportunity for fighting the Kauravas at the instance of their robbery of cattle in the domains of Virāṭa.[2]

30. Complaisance ( *Dākshiṇya* ) : Compliance with the wishes of another in words or in action is the feature of Complaisance.[3] It is very evident in Siddhārthaka's readiness in accepting a job on a mere request from Cāṇakya in the Mudrā-rākshasa.[4]

31. Censure ( *Garhaṇa* ) : Where there is censure in words but eulogy in sense, or vice versa, it amounts to the dramatic feature of *Garhaṇa.*[5] That artifice is also within the purview of this feature where by declaration of faults some useful purpose of admiration is served, or by declaration of merits disgust is caused. Thus it is an artifice both in expression as well as in effect. For instance, censure purported to eulogy is found in the Veṇīsaṁhāra in the speech of Kṛpācārya, who fies on all concerned, only to mean to recapitulate the past deeds.[6] For creating the effect of admiration through the declaration of fault, reference may be made to the Mālatī Mādhava where the bark garments of Kāmandakī have turned into nursing of Mālatī ; or the description of Mādhava as the vendor of human flesh has gone to win him the admiration of the heroine as an adventurer.[7]

Viśvanātha thinks that a strong reproach of a person by reference to his faults is the feature of Censure.[8] In this sense, however, an illustration is available in the Mṛcchakaṭika

1. K. M. I–12.
2. Dh. V. p. 8 verse 16.
3. N. XVI–30; S. D. VI–188a; N. L. R. 1646; R. S. III–108; B. P. p. 224, 4.
4. M. R. p. 86, Line 1.
5. N. XVI–31; R. S. III–117.
6. Veṇī. III–13.
7. Mā. Mā. X–4-ii; also Act V–27-i.
8. S. D, VI–190a; N. L. R. 1654.

where Candanaka openly reproaches Vīraka for his faults.[1] Śāradātanaya holds that Censure is an expression of contempt, be it due to anger, jealousy or self-conceit.[2]

32. Announcement ( *Prasiddhi* ): A declaration of the well-known merits or other qualities inherited by virtue of one's descent is Announcement.[3] Purūravas, for example, tells his own high parentage and merits in the Vikramorvaśī.[4]

To prove one's own statement by well-known truths is *Prasiddhi* in the opinion of Śiṅga Bhūpāla and Śāradātanaya.[5]

33. Suggestion ( *Leśa* ): Conveying an idea by means of comparision is *Leśa* according to Viśvanātha.[6] It may be illustrated by the statement of Duryodhana who refers to the possibility of the Kauravas doing a wrong action which he justifies by comparing it to the one presented in the Pāṇḍavas' defeating old Bhīshma by leading Śikhaṇḍī in the fore-front.[7]

Sāgaranandin does not seem to reduce this feature to such a simple scale as this, but believes that *Leśa* is an artifice which unravels the secret cleverly by using some pithy and suggestive sentences, as is found in the sweet dialogue of Priyaṁvadā and Śakuntalā respectively saying, "If father Kaṇva were here at the moment!" Śak. "Then what would have happened ?" Priyam. "Could have honoured this distinguished guest by his very best possession"...and so on.[8] Bharata has almost a similar view about this feature as has Sāgaranandin, but with this much of variation only that he emphasises over the mode of expression as well, namely,

1. MRC. VI–22.
2. B. P. p. 224, 6.
3. N. XVI–33; S. D. VI–191a; N. L. R. 1664.
4. Vikra. IV–38.
5. R. S. III–108a ; B. P. p. 224, 13 : Note : Here the word "*Prasādana*" seems to be used in the defn. in a loose sense perhaps as an equivalent of "*Prasādhana*".
6. S. D. VI–193a.
7. Veṇī. II–4.
8. N. L. R. 1696; e. g. Śāk. I–27 et seq.

similarity. To wit, the Jester, while asking Dushyanta to keep on with fortitude, says, "O friend! does it behove you? the great men are never overpowered with grief; Lo! the mountains donot stir even in the midst of gale."[1]

Śiṅga Bhūpāla does not admit *Leśa* as one of the dramatic *Lakshaṇas,* but has in its stead one named by him as "*Lekha*", and defines it as a statement which contains an epithet competent to convey a sum-total of feelings expressed through gesticulations.[2]

34. Imposition (*Saṁkshepa* or *Saṁkshobha*): Viśvanātha calls it a dramatic feature where one is shown to have placed oneself at the disposol of another.[3] In this sense there is an illustration in the statement of Purūravas to Auśīnarī, "O Noble lady! why do you thus exert your tender limbs for no reason! Is he to be propitiated who eagerly longs for your gracious favour?"[4]; or in the Mālatī Mādhava where Makaranda keeps himself entirely at the disposol of Madayantikā.[5]

Imposing upon oneself something what is not there is *Kshobha* according to Śāradātanaya.[6] But Sāgaranandin defines *Saṁkshepa* as a feature which shows that a character is imbibing within himself a similar feeling of pleasure or pain as the other character does, but for altogether different reasons.[7] An example is offered from the Māyālakshaṇa where Rāvaṇa is comparing himself to have the same feeling as Sītā does, but due to different reasons?" She is emaciated as she is dragged here, we are reduced on account of Love's affliction; she weeps for her husband, and we do for her; she is miserable for want of weal; we are so for want of union with her;

1. N. XVI–37; e. g. Śāk. VI–8–36... et seq.
2. R. S. III–119.
3. S. D. VI–192a.
4. Vikr. III–xiii.
5. Mā. Mā. VII–ii.
6. B. P. p. 225, 13.
7. N. L. R. 1701.

still Sītā is not kind to us though we are in similar situations."[1] With this definition of Sāgaranandin, Bharata names this feature as *Kshobha*[2] and not *Saṅkshepa*[3]. Śiṅga Bhūpāla, however, does not admit *Saṅkshepa* to the list of the *Nāṭya-lakshaṇas*, but recognises *Kshobha* as one of them, though with a different connotation. He defines *Kshobha* as that feature where cause is found in one place and the effect is seen in another. The general rule of causation is that the cause and the effect co-exist. But disorder in this relation is a disturbance in the rule of Causation, and hence it is a *Kshobha*.[4] To illustrate this view, reference may be made to Udayana's statement in the Ratnāvalī, "O Vāsavadattā ! when the noose is round thy neck, the breath has reached my throat ( just to get out of it )."[5]

35. Fulfilment ( *Anukta-siddhi* ) : Where the purpose is shown to be served in full, without actually asking for it, it makes the feature of Fulfilment.[6] For example, in the Kundamālā, Pṛthvī asks, "Is Jānakī purified ?" At this mere query of Sītā's mother, she is informed in the following sentences, of the union of Rāma and Sītā by former's acceptance of the latter under the bidding of Vālmīki.[7]

36. Deduction ( *Arthāpatti* ) : The feature of *Arthāpatti* is a sweet expression, where some sense other than the denoted one is deduced [8] e. g. Kāmandakī's description of her affection for Mālatī is expressive of her desire for the latter's repeated visits to her.[9]

1. Ibid. 1703.
2 While defining, N. spells it as "*Dosha*"— N. 16, 38 & N.S. 17, 38.
3. N. XVI–46.
4. R. S. III–119.
5. Ratn. III–13.
6. N. XVI–40; S. D. VI–194a; N. L. R. 1712; R. S. III–120b; B. P. p. 225, 21.
7. K. M. VI–38.
8. N. XVI–36; S. D. VI–189b; N. L. R. 1657; R. S. III–109; B. P. 214, Ll. 9.
9. Mā. Mā. X–5.

The above-mentioned thirty-six *lakshaṇas* close the A. list given in Bharata's Nāṭya-śāstra. Out of these thirty-six, first eighteen are common to both the A. and the B. list and the rest are peculiar to the former only. It then follows that out of those given in the B. list, there are eighteen *lakshaṇas* which are not found in the A. list. In fact, the B. list is an assorted set of some features recognised by later canonists as dramatic embellishments or figures ( *alaṅkāras* ) and a few *lakshaṇas* other than those mentioned in the A. list. Thus, out of the remaining eighteen features given in the B. list, eleven bear the same title as is given to eleven out of thirty-three *Nāṭya-alaṅkāras* mentioned by Viśvanātha and Sāgaranandin, and seven are such features as are found neither in the A. list of the *lakshaṇas* nor in the *Nāṭya-alaṅkāras* of the later canonists. Since they are so peculiar only to the B. list of the *lakshaṇas*, they are dealt with first :

1. *Similitude ( *Guṇānuvāda* ) : Where something inferior is said to have qualities similar to those possessed by the superior one, it presents the dramatic feature of similitude.[1] It is very much like the figure of speech, Similie ( *Upamā* ). It is found in Daśaratha's comparison of Kaikeyī with the orb of the Sun and her gait with that of the lion in the Yajñaphala.[2]

Abhinava Bhāratī records a variant in the reading of the definittion of this feature, according to which a description of an object is done through secondary force of expression ( *Gauṇī Vṛtti* ) by establishing identity with some other object.[3] e. g. Dushyanta's description of Śakuntalā as a flower not hitherto smelt, or a young leaf not scratched by nails and so on, or Rāma's description of Sītā as the very goddess of Wealth and so on, in the Uttara-rāma-carita.[4] The point of

* If read in continuation with these features that are common with those mentioned in the A. list, this one and the subsequent six may be numbered as 19–25 of the B. list.

1. Nā. p. 305
2. Y. P. II–18.
3. A. B. ( *on Nā. Vol. II–G. O. S.* ) p. 305, Foot-note No. 2.
4. Śak. II–11 ; U. R. I–39.

distinction between the two definitions of this *lakshaṇa* is that the former recognises the element of similitude as the feature of wonder (*camatkāra*); whereas the latter does so only when identity between the object of description and the standard of comparision is established. Thus the former brings it nearer to the figure of similie, whereas the latter brings it closer to the metaphor.

Śāradātanaya[1] looks at the feature from slightly a different angle of vision, and defines it as the one which contains repeatedly panegyric descriptions of the youthful couple. Presumably he makes an attempt unnecessarily to limit the extent of this feature to the erotic dramas only, unless the youthful couple is intended to include the bellicose pair of heroes as well.[2]

2. Construction (*Mithyā-adhyavasāya*) : Where, by means of certain objects or relation of objects which is either non-existent or non-true, a determination of an object which is similarly non-existent or untrue, is made, it is said to contain the beauty of expression called "*Mithyā-adhyavasāya.*"

Abhinava Bhāratī elucidates this by saying that it is a feature found in a statement expressing the determination of some object which is either non-existent or not-true through similarly non-existent or untrue facts.[3]

This *Nāṭya-lakshaṇa* is much too akin to the *Nidarśanā alaṅkāra* as recognised by the later poeticians. The feature may be illustrated by reference to the statement of Dushyanta in the Śākuntala where the non-existent relation of instrumentality in chopping the *Śamī* tree is attributed to the edge of a lotus leaf, and thereby, a similar improbability is conveyed regarding Śakuntalā's capacity for performing the austere services in the hermitage.[4]

1. B. P. p. 225, line 18.
2. Even then it cannot cover all the heroic dramas, because it is not necessary to have only combatant youths as heroes.
3. N. (*G. O. S.*) XVI–17 ; A. P. p. 307 bottom.
4. Śāk. I–17.

Abhinava Guptapāda, however, brackets it with the feature of Reversion (*Viparyaya*) of the A. list.[1]

Pīyūsha-varsha Jayadeva has altogether different a connotation given to this term. He defines *Mithyā-adhyavasāya* as a feature which consists of an attempt in achieving a non-existent or improbable end by means of similarly non-existent means;[2] and illustrates the same by requesting one to put on a garland of the flōrēs cœli wreathed in a thread of the lunar rays.[3]

3. Denial (*Pratishedha*): Where a prohibition of an undesirable action is suggestively done — not by direct speech but by a clever contrivance — it presents the element of *Prateshedha*.[4] Abhinava Bhāratī rightly identifies it with *Leśa* given above in the A. list.[5]

4. Suggestion (*Nirbhāshaṇa*): A statement, which consists of many clauses expressing several steps of action taken to fulfill different purposes, is said to contain the element of *Nirbhāshaṇa*,[6] which very much resembles the feature of *Mālā* of the A. list.[7]

5. Interpretation (*Kārya*): Where some defect in an object is shown as a merit, and vice versa, it becomes a *lakshaṇa* called *Kārya*.[8] It is covered more or less by the feature of *Arthāpatti* defined in the A. list.[9]

Śāradātanaya takes the term, *Kārya* more literally, and defines it as a mention of one's own purpose.[10] In such a case there seems little justification for including it among the dramatic embellishments.

1. A. B. (*G. O. S. Vol. II*). p. 308, 4.
2. C. L. III-7.
3. Ibid.
4. Nā. XVI-23.
5. A. B. (*G. O. S. Vol- II*) p. 312, Ll. 7-10
6. Nā. XVI-26.
7. A. B. (*G. O. S.* Vol. *II*). p. 313, 8
8. Nā. XVI-37.
9. A. B. (*G. O. S. Vol. II*). p. 319, Ll. 12-16
10. B. P. p. 225, line 22.

If an action done by one results in a benefit to somebody else, it is *Kārya* in the opinion of Jayadeva.[1] For instance, the statement, " The moon has risen to subside the wrath of the fair-browed ones" contains the element of *Kārya*, because the rising of the moon here has turned to the benefit of the '*nāyaka*', for it has caused his beloved to give up her perverseness. Similarly, even if some incident benefits another, the figure of *Kārya* will be found there.

6. Transference ( *Paridevanam* ) : The dramatic figure of *Paridevana* is available at a spot where something stated about some one with a definite purpose becomes applicable to somebody else for the reason that real facts about the former are quite well-known.[2] For instance, in the sixth Act of the Bālarāmāyaṇa, while Vāmadeva is narrating to Daśaratha and Kaikeyī on their return to Ayodhyā, the story of Rāma's exile by a mock-Daśaratha and a mock-Kaikeyī presented in the town by some wily demons, the faults attributed to King Daśaratha and Queen Kaikeyī for banishing Rāma and others virtually become applicable to the demons who impersonated the King and the Queen, for, the fact of their absence from the capital city was well-known to all those who were present there.[3]

7. Forbearance ( *Kshamā* ) : Even when insulted in the midst of the respectable company by such harsh words as are capable of arousing anger, harmony of spirits maintained by the hearer is Forbearance. Its presentation in a play is a dramatic figure called *Kshamā*.[4] The King's attitude in the Act V. of the Śākuntala is a vivid specimen of the same.

To conceal a wrong done is Forbearance in the opinion of Śāradātanaya.[5]

1. C. L. III–11; .e g. Ibid 11b
2. Nā. XV₁–39 ( Also *A. B.* below ).
3. "*Narendro vṛddhas strī-vaśa iti mayi nyastamayaśo,*
   *Nishaṇṇā daurātmyesviti malinitā Kekaya-sutā* // *B. R. VI–15.*
4. N. XVI–31.
5. B. P. p. 226, line 6 b.

From *Guṇānuvāda* to *Kshamā*, these are seven features which are peculiar to the B. List of the *lakshaṇas* inasmuch as they are neither found in the A. List of the Nāṭya-śāstra nor in the list of the *Nāṭya-alaṅkāras* accepted by the later canonists.

Apart from them, there are eleven such *lakshaṇas* in the B. list as are not in common with those mentioned in the A. list, but are in common with the *Nāṭya-alaṅkāras* given by Viśvanātha. Their connotations and illustrations wherever necessary, are succinctly noted below:

### [ ii ] NĀṬYA-ALAṄKĀRAS

1. Benediction ( *āśīḥ* ): It is an expression of the good-will of one for another. It may contain a wish for the fulfilment of some ambition[1] or a blessing for long life.[2] Abhinava Bhāratī cites as illustration the *Nāndī* verse of the Ratnāvalī, but adds that the entire statement cannot, on the whole, be an *āśīḥ*; for, the devotional element is the predominating factor in the verse.[3] It, therefore, follows that the expreression of some pious wish for the general weal as is generally expressed in the opening or the closing verses of a drama may not ordinarily be deemed to be the specimens of this *alaṅkāra*.

2. Hit ( *Ākranda* ): It is an expression of a plaintive heart in the form of loud lamentations or bewailing.[4] Sāgaranandin defines it as a lamentation by prostrating oneself on the ground and making repeated shrieks due to loss of fortitude as a result of some bereavement.[5] The view of Sāgaranandin is very narrow, for such doleful lamentation is possible only in the pathetic scenes, or in a frantic state of mind, which are not common to all sentiments. It is, therefore, more in fitness of dramatic constitution to believe that *ākranda* means a shriek or a vocal expression of perturbance,

1. N. XVI–28; N. L. R. 1746; S. D. VI–199a-i.
2. B. P. p. 225, line 4.
3. A. B. ( *Vol. I* ) p. 314 line 1.
4. S. D. VI–199 a–ii.
5. N. L. R. 1748.

be it due to horror, sorrow or an abject disappointment. For it may be accepted evidently as an illustration of *ākranda* when being pestered by the drone Śakuntalā shouts for help, or when Cārudata bewails over his sad plight in the ninth Act of the Mṛcchakaṭika.

Bharata has attributed more of an artistic element to the nature of this embellishment when he defines *ākranda* as an artifice by means of which something that cannot be directly stated is expressed through a description of some parellel phenomenon having a direct reference to one's own desire.[1] The title, *ākranda* is significant inasmuch as it contains an expression of some strong inner urge which cannot be directly stated. Illustrations of this artifice abound in Sanskrit poetry, and Abhinava Guptapāda gives his own composition to illustrate the feature. It is an address of a lady to a sojourner; and the hour is of the moonrise. She says, "Why do you hasten so much hence, O Sojourner ! look at the Night, who, raising her bright head and maintaining ahead a sanguine situation, holds out a hope of kissing the very disc of the Moon.[2]

This statement is expressive of the speaker's anxious mind to have the pleasure of the hearer's company, which cannot be otherwise directly so stated.

3. Disguise ( *Kapaṭa* ) : Concealing oneself with some purpose or design amounts to *Kapaṭa*.[3] Viśvanātha calls that element as *Kapaṭa* wherein one disguises oneself to defraud or deceive another and illustrates the point by reference to the Rākshasa leading Lakshmaṇa away by assuming a different form.[4] According to this view, *Kapaṭa* will be possible only in a very

1. Nā. XVI–19.
2. "*Kim pāntha ! tvarase vilokaya niśām yā hyunmukhī pāṇḍurā*
   *Candram cumbitum īhate prakaṭayantyagre sarāgām sthitim /*
   *Yadvā nāgara-bhoga-durlalitakair nyastāpi na jñāyate,*
   *Grāme grāmya-janopabhoga-subhagam nirvyāja-ramyam sukham //*
   — A. B. ( *Vol. I* ) p. 309, 14–17
3. N. XVI–30 ; N. L. R. 1752.
4. S. D. VI–199b.

particular type of plot; and such a connotation, therefore, can hardly have a wide application. *Kapaṭa* is, therefore, to be understood in a wider sense as Bharata does. It may then follow that Dushyanta's attempt to call himself one, who is in charge of law and order ( *dharmādhikāra* ) in the Paurava's administration, or his attempt to say that the Signet-ring is a gift to him from the King, is as good a deceit as is the attempt of Virādhagupta in assuming the guise of a snake-charmer in the second Act of the Mudrā-rākshasa. Similarly, the hero's attempt to call himself a low-born in Bhāsa's Avimāraka is as good an illustration of the dramatic figure of Deceit as is the act of Saṁvāhaka in standing still in the empty temple and look like a statue in the second Act of the Mṛcchakaṭika. Then Yaugandharāyaṇa's attempt to announce Vāsavadattā as his sister and place her in the hands of Padmāvatī is as much of *Kapaṭa* in the Svapna play as is the assumption of the form of Mālatī by Makaranda in the sixth Act of the Mālatī-mādhava.

According to the Abhinava Bhāratī Deceit may be in course of events ( *vastu-krama* ) by some super-natural power, or in the nature of an enemy action.[1] Bhojadeva, however, observes that *Kapaṭa* lies in deceiving an unwise person by a change of form, be it celestial ( *divya* ) or otherwise.[2]

4. Repentence ( *Paścāttāpa* ): An expression of Repentence proceeding from a retrospect of one's own shyness, or inability of availing oneself of an opportunity once had, is a dramatic artifice, a specimen of which may be found in the Śākuntala when Dushyanta feels sorry for his having only raised the downcast face of his beloved and did not caress it; or in the Anutāpāṅka[4] wherein Rāmacandra sadly expresses

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1. A. B. ( Vol. I ) p. 315, 5 foll.
2. Ibid Fn. 1 ( Recorded by R. Kavi ).
3. S. D. VI–203a; N. L. R. 1823; B. P. p. 224 line 11.
4. Prof. Dillon in his Edition of N. L. R. (*Oxford–1927 p. 146*) identifies '*Anutāpāṅka*' with the VI Act of the Śākuntala, which no doubt, contains the repentence of the King for the wrongful

that he was not fondled by his Queen with whom he shared his bed in vain.

5. Reasoning (*Upapattiḥ*): To forward an argument for the sake of gaining one's own object is called *Upapattiḥ*,[1] e. g. the statement of the Clown in the Śākuntala showing the unexpected acquisition of the Signet-ring as a specimen of similarly unexpected union with Śakuntalā in future.[2]

Rejecting different alternatives by showing some reason or the other for the same is *Upapattiḥ* according to Bharata.[3]

That *Upapattiḥ* is the feature where some reason is shown in favour of a particular course of action seems to be the view of Sāgaranandin.[4]

6. Encouragement (*Protsāhanam*): To pursuade a person to do some action by using words of encouragement is *Protsāhana* according to Viśvanātha, e. g. Viśvāmitra encourages Rāma to kill the fiend in Tāḍakā, " Why do you shirk from killing her, O Rāma ! thinking her to be a woman ? In fact, she is as dreary as the ghastly Night herself." [5]

To ask a person to do something from which he is desisting is *Protsāhana* according to Sāgaranandin,[6] and its example may be found in a speech from the void which

repudiation of his wedded wife, still it is not this Act nor this text-book which has anything to do with the quotations extracted therefrom by the Compiler, Sāgaranandin ; and hence it is submitted that the conjecture of Prof. Myles Dillon is incorrect.

1. S. D. VI–203; B. P. p. 225, 19.
2. Śāk. Act VI.
3. Nā. XVI–35.
4. N. L. R. 1800. It may be noted in this connection that Sāgaranandin fails in giving a general connotation to this figure. He defines *Upapatti* as an abandonment of a weapon in hand for the reason that it is useless. Probably he is carried away to describe the feature by reference to the example he has in his mind of Droṇa doing so after Aśvatthāmā's death.
5. S. D. VI–207a.
6. N. L. R. 1763.

encouraged the king Purūravas to pick up the Gem of Union when he was loathe to do so.[1]

Bharata thinks that *Protsāhana* is that artifice in which one encourages another by an indirect expression of his qualities through the description of similar qualities in some other object.[2] According to the explanation given by the Abhinava Bhāratī, the artifice of *Protsāhana* thus serves as the basis of the figure of speech, *Aprastuta-praśaṁsā* recognised by the modern poeticians.[3]

7. Boastfulness ( *Abhimāna* ): It is an expression of self-assertion or determination to carry out the undertaking.[4] It is evident in the statement of Duryodhana, "O Mother! how timid is your speech!"[5]

According to the Bhāva-prakāśa it is an acceptance of a compliment ( *artha* ) out of joy or the like feeling.[6]

"A pursuit of an undertaking upto its end is *abhimāna*," says Sāgaranandin.[7]

Bharata, however, observes that when one does not swerve from doing an action even if dissuaded in several ways and also by means of expedient reasoning, the element of boastfulness is said to be found in him. Presentation of this element in a drama is the *lakshaṇa* of *abhimāna*.[8]

8. Complaisance ( *Anuvṛtti* ) is gallantry of speech in the opinion of Viśvanātha.[9] It is found in the statement

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1. Vikra. IV–64.
2. Nā. XVI–10.
3. A. B. ( Vol. II ) p. 303, 16.
4. S. D. VI–208b-i.
5. Veṇī. V–3.
6. R. P. p. 225, 5.
7. N. L. R. 1750.
8. Nā. XVI–8. It may be recalled here that A. B. seems to have a slightly different feature when he illustrates the figure of *abhimāna*. He perhaps means '*abhimāna*' as almost similar to '*Sārūpya*' of the A. list.
9. S. D. VI–208b-ii.

of Kāmandakī welcoming her senior disciple Saudāminī in the Mālatī Mādhava,[1] or in the statement of Anusūyā who is according reception to the King in the Śākuntala.[2]

Sāgaranandin takes it in a more radical sense and says that it consists in chasing a person who has gone away out of distraction. He points out the feature in Sahadeva's following Bhīmasena in the first Act of the Veṇīsaṁhāra.[3]

Śāradātanaya thinks that the feature consists in doing a deed as desired by the other,[4] to which Bharata adds that such performance of action may be out of affection or complaisancy.[5]

9. Importunity (*Yāčñā*): It is a request made personally or through an agent,[6] e. g. Yaugandharāyaṇa begs of Padmavātī to extend her protection to his sister in Vāsavadattā.[7]

Mutual request for union is *Yāčñā* according to Śāradātanaya, who seems unneccessarily to limit thereby the scope of this *lakshaṇa* only to the erotic plays.[8]

According to Bharata *Yāčñā* is an inciting speech likely to provoke anger followed by sweet words, which tend to promote joy in the hearer's mind at the end.[9] From the illustration given by the Abhinava Bhāratī it appears that *Yāčñā* is a milder form of *Ākranda*, its purpose and effect being almost similar.[10]

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1. Mā. Mā. X–21.
2. Śāk. I–24–vi.
3. N. L. R. 1814.
4. B. P. p. 226, 5.
5. N. XVI–34.
6. S. D. VI–209; N. L. R. 1753.
7. S. V. I–9.
8. B. P. p. 225, 2.
9. Nā. XVI–22.
10. A. B. p. 311, 5.

10. Allusion ( *Ākhyāna* ) : Some reference to historical events is called *Ākhyāna.*[1] Mention of merits is also *Ākhyāna* according to the text of the Bhāva Prakāśa as read by Rāmakṛshṇa Kavi.[2] According to Bharata *Ākhyāna* is more beautiful an artifice which consists in the determination of several inter-related facts by means of questions casting doubt about them which is solved by an appropriate answer in return or by means of simple assertion of facts.[3]

11. Resolve or Aggregation ( *Yukti* ) : It is a determination to do an undertaking. It is generally supported by showing some reason for doing it.[4] According to Jayadeva it is said to establish an excellence of the subject-matter of description by showing some distinctive features.[5] Bharata, however, adds that the figure of *Yukti* is said to be found in a statement wherein the grandeur of something is tried to be established by an aggregate of the individual greatness of its several ingredients which are in harmony with one another.[6]

Here the title, *Yukti* is to be understood in its etymological sense which connotes an aggregation ( *yojanam* from √yuj to join, Cf. *jungare* ) of the greatness of several items, thus making up the grandeur of the entire whole.

Sāgaranandin observes that the figure of *Yukti* consists in anticipation of a future event or mention of the same out of an envious feeling.[7]

The Bhāva Prakāśa does not admit *Yukti* to the list of dra matic embellishments, and in its stead has '*Ukti*' with an altogether different connotation.[8]

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1. S. D. VI–211b–i; N. L. R. 1777; B. P. p. 225, Foot-note C.
2. B. P. p. 225, 15.
3. Nā. XVI–21; A. B. ( Vol. II ) p. 310, 8, 14.
4. S. D. VI–211–b-ii.
5. C. L. III–9.
6. Nā. XVI–36.
7. N. L. R. 1811.
8. Vide p. 197. *infra.*

The above-mentioned eleven features complete the B. list[1] of the *Lakshaṇas* as given in the Nāṭya-śāstra of Bharata. These eleven features are, as stated above, common to the list of the *Nāṭya-alaṅkāras* which are thirty-three in total according to Viśvanātha and Sāgaranandin. The remaining twenty-two figures are defined by them as given below :

12. Intolerance ( *Akshamā* ) : When the slightest insult is not brooked, it presents the figure known as *Akshamā*. It also includes, according to Sāgaranandin, the intolerance of the vanity of another, which may not amount to any direct insult to him. Viśvanātha means by this figure an intolerance of an insult given : whereas, Sāgaranandin means that it is a spirit not to tolerate the boastful attitude of another.[2] From the former point of view, Śāraṅgarava's attitude towards disacknowledging Dushyanta, [3] or Kāmandakī's wrath at Mādhava's submission contrary to the machination devised for Makaranda's marriage with Madayantikā[4] is a specimen of intolerance according to Viśvanātha. In the latter sense, there is a sample in Aśvatthāmā's kicking Karṇa at his head in the Veṇīsaṁhāra in response to Karṇa's boastful statement, " What would the son of Droṇa do unto me ? ".[5]

13. Conceit ( *Garva* ) : A statement full of presumption is called Conceit. Here also there is a slight difference of opinion between the two canonists : Viśvanātha calls Conceit to proceed from the egotistic vanity, whereas Sāgaranandin calls Conceit to be a just expression of one's self-confidence in regard to one's personal skill or dexterity in art.[6] The dra-

1. The B. list thus is comprised of 18 *lakshaṇas* which are common to the A. list and 7 such *lakshaṇas* as are peculiar to itself plus 11 such *lakshaṇas* as are included among the *Nāṭya-alaṅkāras* recognised by Viśvanātha and others. Thus the B. List completes its list of $18+7+11=36$ *lakshaṇas*.
2. S. D. VI–200a; N. L. R. 1818.
3. Śāk. Act–V.
4. Mā. Mā. VI.
5. Veṇī. III–40.
6. Mā. Mā. X–16.

matic literature abounds in illustrations : in the former sense Kāmandakī's announcement from behind the screen declaring how she spared the life of Bhūrivasu is a specimen of Conceit ;[1] whereas Vishṇugupta's statement declaring that he uprooted the Mahānandas like the maladies in the heart of the Earth, or Bhairavānanda's proud statement in regard to his esoteric skill in the Karpūramañjarī[2] may serve as examples of Conceit in the latter sense.

14. Effort ( *Udyama* ) : A resolute intention to do a difficult task is called Effort.[3] It is found in the activities of Yaugandharāyaṇa, " Oh, I have hit at the right means ! " in the Svapna play.[4]

15. Shelter ( *Āśraya* ) : Taking refuge with another for one's own advantage, or joining hands with another for making some common cause amounts to *Āśraya*.[5] For example, Darduraka joins Āryaka, the boy of a herdsman who is foretold to be the next ruler.[6]

To take shelter with some one superior to oneself is *Āśraya* according to Sāgaranandin;[7] but Śāradātanaya thinks that granting protection to the one who is scared out of fear is *Āśraya*.[8]

16. Agitation ( *Kshobha* ) : Viśvanātha defines *Kshobha* as using insulting speech.[9] It is found in Vīraka's speech to Caṇḍanaka in the Mṛcchakaṭika.[10] But Sāgaranandin defines it as a graduation of feelings due to some unpleasant incident.[11]

1. M. R. I–13.
2. Kar. I–25.
3. S. D. VI–200b–ii; N. L. R. 1806; B. P. p. 225, 20.
4. S. V. I–8–i.
5. S. D. VI–201a.
6. Mṛc. II–12.
7. N. L. R. 1808.
8. B. P. p. 226, 2.
9. S. D. VI–202b.
10. Mṛc. VI–23.
11. N. L. R. 1760.

It is found by Vatsarāja in Sāgarikā commiting suicide referring to which he is told by the Clown, "Oh, friend ! remove this noose."[1]

An experience of some feeling which was not hitherto present in the mind of a character is Agitation in the opinion of Śāradātanaya.[2]

17. Desire (*Spṛhā*) : Being attracted by the innate charms of an object, when one has a craving for it, it amounts to Desire.[3] A clear example is found in Mādhava's longing for a sweet embrace by Mālatī in the fifth Act.[4] Sāgaranandin does not believe only in a mental action, but goes a step further, and thinks that an expression of an effective desire by means of pursuit after the desired object makes for the dramatic figure of *Spṛhā*[5] The adventure of Mādhava in visiting the ghastly environments of the Cremation ground ( *smaśāna* ) in quest of his beloved is a specimen of the same.

18. Hope ( *Āśaṁsā* ) : An optative expression is called *Āśaṁsā*.[6] In course of this, one expresses a longing to get something for oneself, as is found in an eloquent expression of the last wish by Cārudatta at the gallows.[7]

1. Ratn. p. 141, 7.
2. B. P. p. 225, 13.
3. S. D. VI–202a; B. P. p. 225, 6.
4. Mā. Mā. V–8.
5. N. L. R. 1758.
6. S. D. VI–204a; N. L. R. 1826.
7. Mṛc. X–34. It may be observed here that both Viśvanātha and Sāgaranandin offer an illustration to this feature by referring to the statement of Mādhava, " Could I see once again her face, the very auspicious Home of Cupid !" ( Mā. Mā. V–9 ), which is hardly an optative expression. It is, as a matter of fact, a clear expression of the hero's longing ( *spṛhā* ) for the association with his beloved. Sāgaranandin observes the characteristics of *Spṛha* in this verse yet repeats it as an instance of *Āśaṁsā* as well, thus ignoring the subtle nicety of distinction between the two. ( Comp. N. L. R. 1759–1826 )

19. Determination ( *Adhyavasāya* ): An expression of a resolute mind is *Adhyavasāya.*[1] It is found in the statement of Rāvaṇa, "The daughter of Janaka must surely be seen, so that the lord of Laṅkā may rejoice."[2]

20. Consequence ( *Visarpa* ): It consists in the presentation of a deed leading to an adverse result,[3] like the act of Madayantikā to precipitate a proclivitous fall from the peak of a mountain.[4] A hasty statement causing an undesirable effect is *Visarpa* according to Sāgaranandin.[5]

21. Demonstration ( *Ullekha* ): To show a course of action is *Ullekha.*[6] For instance, mention of the purpose of their going out by the two acolytes in the Śākuntala and their direction to the King to visit the hermitage of Kaṇva amounts to *Ullekha.*[7]

22. Pursuasion ( *Uttejanam* ): Use of harsh words for applying one to do the needful for the achievement of an aim presents the element of Persuasion.[8] It is a sort of whip to a slug to put him to action. An example is found in the exciting speech of the Time-keepers in the Mudrā-rākshasa.[9]

23. Reproof ( *Parīvāda* ): It is a remonstrance for an inaction or a mistake, for non-feasance or malfeasance,[10] e. g. Purūravas reprimands the ruddy goose for his silence;[11] or Duryodhana reproaches the charioteer for the wrong that he does.[12] Falsely finding fault with another is *Parīvāda*

1. S. D. VI–204a–ii; N. L. R. 1880
2. B. R. V–7.
3. S. D. VI–204b.
4. Mā. Mā. X–7, 8.
5. N. L. R. 1782.
6. S. D. VI–205a-i.
7. Śāk. I–11–v.
8. S. D. VI–205; N. L. R. 1790.
9. M. R. III–22, 23.
10. S. D. VI–206a–i; N. L. R. 1797.
11. Vikra. IV–39.
12. Venī. IV–5.

according to the text of Śāradātanaya as recorded by M. Rāmakṛshṇa Kavi in his edition of the Nāṭya-śāstra.[1]

24. Conduct ( *Nīti* ): To act in accordance with the provisions of the *Śāstras* is the proper conduct.[2] The statement of the Clown to the King, " Enough of clemency, for the guilty should be punished " is an advice for doing something as the Śāstras ordain ;[3] or the statement of Dushyanta that the penance grove should be visited in a modest form is in keeping with the rule of conduct laid down by the Scriptures,[4] or conventions.[5]

25. Repetition ( *Artha-viśeshaṇa* ) : Repetition of a statement with a view to taunting the hearer is defined as *Artha-viśeshaṇa* by Viśvanātha.[6] An example may be found in the continuous admonition of Śarvilaka in the fourth Act of the Mṛcchakaṭika, while he is characterising the general conduct of harlots in special, and the womanfolk in general;[7] or in the reprehensive statement of Śārangarava, Kaṇva's disciple who is condemning Dushyanta's sense of disbelief in the unsophisticated lady of Śakuntalā's reputation.[8]

1. Nā. p. 320 bottom. Curiously enough, the text of B. P. published in the same series does not recognise '*Parīvāda*' even among *varie lectiones* given in the foot-note. B. P. has, however, the title "*Apavāda*" for the feature of given connotation, which suits better with the sense. ( Vide B. P. p. 225–20 )
2. S. D. VI–206a; N. L. R. 1775.
3. Vikra. V–2–n.
4. Śāk. I–14–v.
5. B. P. p. 225, 11.
6. S. D. VI–207a.
7. Mṛc. IV, 12–17.
8. Sāgaranandin, however, once again dabbles here in defining the term by reference to some particular example in his mind when he says that the *Artha-viśeshaṇa* is accepting, rejecting or qualifying a statement by the nod of head or an affirmative interjection ( like *huṅkāra* ) when something untoward has happened. The definition thus makes it a dramatic figure only of bearing or acquittal of an actor on the stage, for this beauty can only be

26. Apology ( *Parihāra* ): Begging pardon for a wrong done is apology.[1] It is evidenced by the text of the letter despatched to Mādhava by the king of Padmāvatī in the Mālatī Mādhava.[2]

Sāgaranandin defines *Parihāra* as a retraction from one's own statement;[3] which is available in the speech of Aśvatthāmā, "I say so out of affliction, not due to any insult from any one, who is valiant."[4]

27. Indication ( *Nivedana* ): When some neglect of duty is shown to a delinquent person, it amounts to *Nivedana*.[5] Reminding of an action already contemplated is *Nivedana* according to Sāgaranandin and Śāradātanaya.[6]

28. Aid ( *Sāhāyya* ): Rendering assistance in times of difficulty is *Sāhāyya*.[7] For example, reference may be made to

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realised by the emphatic gesticulation and not otherwise. The reading of dramas, therefore, can hardly permit an appreciation of its charm and so the connotation given by Sāgaranandin becomes of doubtful acceptance, unless it is interpreted only to mean a suggestion of some representation of taunt through a particular gesticulation. ( N. L. R. LI. 1763–1766 ). In the opinion of Śāradātanaya, *Artha-viśeshaṇa* is a statement which proves some special facts ( *Viśishṭa artha* ).— B. P. p. 225, 14.

1. S. D. VI–210a; B. P. p. 226, 1.
2. Mā. Mā. X–23.
3. N. L. R. 1804.
4. Veṇī. III. p. 87.
5. S. D. VI–210b.
6. N. L. R. 1794; B. P. p. 225, 17.

The only distinction between S. D. and N. L. R. is due to the change of a vowel in the readings : S. D. has '*avadhīrita*' whereas N. L. R. has "*avadhūrita*," and it may not be wrong to surmise that it is due to some scribal error in the Manuscript. Still all the glosses on the S. D. have tried to adjust the reading '*avadhīrita*' meaning '*avajñāta*' with the illustration, which is one and the same cited both by Viśvanātha and Sāgaranandin from the Rāghavābhyudaya.

7. S. D. VI–208a; N. L. R. 1816.

Vasantasenā's assistance to the gamesters by giving them the ornaments in the hour of their need.[1]

29. Ecstasy ( *Praharsha* ) : An expression of an immense joy is *Praharsha*.[2] It is appreciably felt in Dushyanta's expression of joy when he could identify the young boy in the hermitage of Mārīca as his son by Śakuntalā.

30. Narration (*Utkīrtana*) : It is a relation of past events.[3] It is found in the Bālarāmāyaṇa where Rāma is narrating to Śītā the past incidents, " Here was the snake-noose used against your brother-in-law ( *Lakshmaṇa* ), and so on."

Sāgaranandin differs from Viśvanātha here, and believes that a mention of the purpose of an action, or the action itself which is being undertaken is *Utkīrtana;* and illustrates it by reference to Bhīma's reply to Sahadeva, " Yes, I have to speak to Pāñcālī.[4]

31. Direction ( *Pravartana* ): Commencement of some pleasant action or of the one which is most appropriate to the occasion is *Pravartana;* [5] e. g. Yudhishṭhira's orders for commencing festivities in the honour of Vishṇu and for the commemoration of the victory of Bhīmasena.[6]

Sāgaranadin has a different view, and he calls removal of doubt as *Pravartana*, an example of which is found in the statement of Dushyanta about Śakuntalā, "Oh heart, you may now entertain some hope ; for what you considered to be a chunk of fire is, in fact, a gem which is grateful to touch." [7]

32. Derision ( *Utprāsana* ) : It is a ridicule expressed to abash a person who is, in fact, a wrong-doer, but poses to be

1. Mṛc. Act II.
2. S. D. VI–212a-i; B. P. p. 226, 6; N. L. R. 1821.
3. S. D. VI–209a.
4. N. L. R. 1832; e. g. Veṇī. I.
5. S. D. VI–211a.
6. Veṇī. Act V.
7. N. L. R. 1756 ; e. g. Śāk. I–27.

the most righteous pesson.[1] For instance, Dushyanta was derided by Śārañgarava at the deriliction of his wedded wife. This figure is not accepted by Sāgaranandin.

33. Instruction ( *Upadeśa* ) : It is a didactic suggestion.[2] It is found in Priyamvadā's suggestion to Śakuntalā, "Dear one ! it does not behove a hermit to go away, leaving behind a distinguished guest without according him due reception."

This also does not find place in the list of the dramatic figures given by Sāgaranandin.

There are, however, authorities who add alternative embellishments to some of the above mentioned ones which may be taken into account now :

In place of *Utprāsana* and *Upadeśa* given above, Sāgaranandin has two different elements namely, '*Ahankāra*' and '*Guṇānuvada*' which he defines as follows :

( a ) *Ahankāra* : A proud expression of one's consciousness of one's own capacities is an *Ahankāra*.[3] It becomes clear that Viśvanātha defines *Garva* in terms of Sāgaranandin's *Ahankāra* who has a different connotation for *Garva* as shown above.

( b ) *Guṇānuvāda* : It consists in the enumeration of the merits of a person by a character who was previously denounced by another out of sheer conceit and insolence.[4]

Among the embellishments recognised by Śāradātanaya which are fifty-four in total number, a few are such as are different from the ones discussed above, and hence their separate mention here may not be out of place. They are :

( i ) *Abhijñāna* is a momentous information.[5]

1. S. D. VI–201b.
2. Ibid. VI–212a-ii.
3. N. L. R. 1828.
4. N. L. R. 1837.
5. B. P. p. 225, 7.

( ii ) *Deśa* is an inferential knowledge.[1]

(iii) *Ukti* is a mention of facts with a purpose of either censuring or praising some person or a thing.[2]

(iv) *Apavāda* is falsely attributing some fault to some one.[3]

Some recensions of the *Nāṭya-śāstra* read "*Artha*" as separate from *Anuvṛtti* among the dramatic *lakshaṇas* and define *Artha* as a dramatic figure which presents a combination of several striking things.[4]

Apart from the thirty-six *lakshaṇas* and thirty-three *alaṅkāras* of the *Nāṭaka* which are discussed above, there are fifty-seven features which are the constituents of other types of the *rūpakas* and yet recommended for being used in a *nāṭaka* in order to enhance the excellence of the dramatic plot.

Out of the fifty-seven excellences referred to above, thirteen are the sub-divisions of the Avenue ( *Vīthī* ), which are dealt with above.[5] Ten are the sub-divisions of the Gentle Dance ( *Lāsya* ) which will be discussed under the title of Dance and Music.[6] Seven sub-divisions of the *Bhāṇikā* are also among the ornaments of a *nāṭaka* and they are defined previously.[7] Now remain the twenty-seven sub-divisions of the *Śilpaka*. Most of them are similar, both in title and connotation or in either, to those already discussed under different classes of dramatic ornaments. Nevertheless, since the canonists have laid stress on their appropriate use in the structure of a drama, they are very succinctly stated below in the same order in which Viśvanātha records them :

1. B. P. p. 226, 6.
2. B. P. p. 226, 3.
3. B. P. p. 225, 10.
4. "*Citrārtha-samavāyo yaḥ so'rtha ityabhidhīyate*"—p. 307, Foot-Note L. 4.
5. Vide. p. 46 ff. *supra*.
6. Vide. Chap. VII *infra*.
7. Vide. p. 27 *supra*.

## ŚILPAKĀṄGAS * :

1. *Āśaṁsā* : To long for the acquisition of an object which is not easily accessible is Desire, e. g. Mālavikā's longing for Agnimitra expressed in, "Unattainable is my love...."[1]

2. *Tarka* : To interpret a particular situation in terms of one's own feelings is Guess; a striking example being available in Dushyanta's interpretation of all movements of Śakuntalā to refer only to him and her love for him.[2]

3. *Sandeha ( Saṁśaya )* : An indecision is a doubt. For example, in the Viddha-śāla-bhañjikā, the hero wonders as to who the one could be at the top of the terrace.[3]

4. *Tāpa* : It is a grave repentence[4] as done by Dushyanta in the VI Act after repudiating Śakuntalā.

5. *Udvega* is a mental disturbance due to loss or separation of a kinsman as does Dhṛtarāshṭra while addressing Gāndhārī towards the close of the *Veṇisaṁhāra*.[5]

6. *Prasakti* is a close attachment to an object.[6] Sāgaranandin does not recognise *Prasakti* but inserts *Praśasti* instead; and seems to indentify it with the last sub-division of the Apodosis or the *Nirvahaṇa-Sandhi*.[7]

7. *Prayatna* is an endeavour which is carried upto the end, and there is no retraction from it till success is got. It is seen in Purūravas' attempt in finding out the whereabouts of Urvaśī in the fourth Act of the Vikramorvaśī.[8]

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* For all the 27 *Śilpakāṅgas* Vide S. D. Chap. VI. 298–360.

1. N. L. R. 3060, e. g. Māl. II–2. *Dullaho piyo*...A. B. Vol. II.

2. N. L. R. 3066 : e. g. Śāk. II–2 ( *Kāmī svatām paśyati* ).

3. N. L. R. 3071 : e. g.

   " *Upa prākārāgre prahiṇu nayane tarkaya manāg /*
   *anākāśe ko'yam galita-hariṇaḥ śīta-kiraṇaḥ //*" V. Ś. B. I–31.

4. N. L. R. 3076 : e. g. Śāk. Act V.

5. N. L. R. 3081 : e. g. Veṇī. V–3.

6. S. D. 298a.

7. N. L. R. 3145.

8. N. L. R. 3046 : e. g. Vikra. Act IV.

8. *Grathana* is a close contact resulting in the most affectionate understanding between the two parties, as is evidenced in *Mādhava's* statement about *Mālatī*.[1]

9. *Utkaṇṭhā* is a longing for a loveable object. It is found in the Śākuntala in the statement of the King in appreciation of the heroine.[2]

10. *Avahitthā* is a concealment of an object from one who has become aware of it.[3]

11. *Pratipattiḥ* is an understanding of what is to be done.[4] Sāgaranandin, however, calls it *Apratipattiḥ*, and defines it as presentation of one, being at one's wit's end, or one's incapacity to know what to do at a particular juncture.[5]

12. *Vilāpa* is an expression of grief, e. g. in the Uttararāmacarita, "O Sītā ! my dear companion in my sojourn in the woods of Daṇḍaka." [6]

Viśvanātha does not accept *Vilāpa* but reads instead *Vilāsa* which may mean amorous pursuit, as is found in case of Avimāraka pining for Kuraṅgī.[7]

13. *Ālasya* is a physical fatigue. An illustration may be found in the Kundamālā where Sītā says, "Oh, dear Lakshmaṇa ! my heavy feet donot proceed any further. Please go ahead and find out how far the Mother Ganges is from here."[8]

14. *Bāshpa* is a flow of tears. It is an outburst of feelings of grief which is often come across in the dramas under the stage-direction "*Iti roditi.*" [9]

1. N. L. R. 3055 : e. g. Mā. Mā. I-28.
2. N. L. R. 3038, e. g. Śāk. I-6.
3. N. L. R. 3042.
4. S. D. VI-298, Vide Amm. D. P. Dviveda's Chāyā.
5. N. L. R. 3094.
6. N. L. R. 3097; e. g. U. R. I-43 ( p. 368 Note. 3 )
7. S. D. 299a.
8. N. L. R. 3089 : e. g. K. M. : I-4, 17.
9. S. D. VI-299a.

There is an alternative reading to this element which is stated to be *"Vāmya"*, and is recognised by Sāgaranandin who defines the term as an attitude which is perverse or unamenable to all attempts of propitiation or appeasing.[1]

15. *Praharsha* is an ecstatic delight, as is enjoyed by the King Purūravas when he opens his eyes and says, "Ah me, indeed my darling Urvaśī".[2]

16. *Āśvāsa* or *Āśvāsana* is to appease another in the midst of his sorrow.[3]

17. *Mūḍhatā* or *Mugdhatā:* It is straightforwardness or credulous simplicity. In the Ratnāvali, for instance, "Oh! in my father's house, God is adored in a picture, but here it is done in person!" [4]

18. *Sādhanā* is a promise to do something for another, as is found in Bhairavānanda's statement for rendering magical help.

19. *Anugamana* is going joyfully after another who is gone or is ready to go, as does Sītā in the Mahāvīracarita.[6]

20. *Ucchvāsa* is regaining senses after one has fainted.[7] It is repeatedly found in the Uttara-rāma-carita.

21. *Vismaya* is a suprise which is felt at having unanticipated occurrence.[8].

22. *Prāpti* is some blissful acquisition.[9] Sāgaranandin, however, has no element like *Prāpti* in his list. Instead, he has *Śūnyatā* which means forgetfulness.[10] It is found in Rākshasa's forgetfulness of Virādhagupta in the Mudrā-rākshasa.

1. N. L. R. 3101.
2. N. L. R. 3143 : e. g. Vikra. IV–10.
3. N. L. R. 3132.
4. N. L. R. 3086 : e. g. Ratn. I–16.
5. N. L R. 3113 : e. g. Kar. I–25 ( for its result, see Act IV ).
6. N. L. R. 3105 : e. g. M. C. IV–52–i.
7. N. L. R. 3115.
8. N. L. R. 3111.
9. S. D. VI–299b.
10. N. L. R. 3120.

23. *Lābha* or *Pralobha :* It is an inducement given by one to the other for gaining one's object ; as does *Śakāra* in offering one hundred gold mohurs for killing the courtesan.[1]

24. *Saṁpheta* is a wrathful statement. Technically, it means going beyond one's limit out of anger. It is found in the Mṛcchakaṭika, " Get down, Oh, wench ! thou takest away my cows." [2]

25. *Vaiśāradya* is an expression of one's own skill.[3]

26. *Prabodhana* is an awakening or reminding one in respect of what one ought to do.[4]

27. *Camatkāra* is a striking deed, a presentation of something marvellous.[5]

In this way, something like ninety dramatic excellences[6] are recognised by the canonists, the appropriate use of which adds to the interest in a drama and beautifies its structure. In the opinion of the conservative canonists like Kohala, the use of ninety features of excellences is deemed a necessary ingredient in the make-up of a *Nāṭaka,* who declare that " the wise call that composition to be a *Nāṭaka* which contains thirty-six and ninety excellences in all.[7]

The plot of a play on the whole, consists essentially of the five elements of the story, five stages of action and various sub-divisions of the Junctures marking different features of

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1. N. L. R. 3121 : e. g. Mṛc. VIII.
2. N. L. R. 3130 : e, g. Mṛc. p. 178.
3. N. L. R. 3126.
4. N. L. R. 3137.
5. N. L. R. 3317.
6. It may be noted here that the various features given above demonstrate either some phase of action or a mental attitude, the adept and poetic presentation of which in a drama so as it may create poetic wonder ( *camatkāra* ), becomes the *Nāṭya-bhūshaṇa* or *alaṅkāra* as the case may be.
7. Vide Chap. VII *infra.*

the development of the dramatic res-business. The plot may contain a large variety of poetic artifices which contribute the essential element of wonder to the dramatic action. It may also have a number of varied embellishments which foster the sustenance of interest in the action. But the entire success of a dramatic plot and the appreciation of the skill of the playwright depends upon the execution and the quality of persons who figure in his work of art. It is the set of characters that sets in the proper character of a play, and it is their nature with all its subtleties that determines the proper estimate of a composition from a critical point of view. The next topic of study should, therefore, be in respect of the characters of drama.

## CHAPTER IV

### HERO AND OTHER CHARACTERS

Dramatic characters present a panoramic view of society and the sociological conditions of the land prevailing for the time being. The liveliness or the sombre outlook of the dramatic characters forms an index to the annals of a people's history.[1] Their nature and their variety is not only a gallery of amusing social pictures but the vignettes of their life disclose the standard of living and comfort, ways and habits, accomplishments and drawbacks of the nation at large.[2] It calls, therefore, for a highly sophisticated art and a catholic taste in the playwright when he assumes the task of drawing the pen-pictures of several individuals whom he chooses to introduce in his work of art. The study in characters and their various patterns opens a leading avenue for investigation in the field of dramatic literature.

The Sanskrit dramatic literature clusters round the axle of the amatory or the heroic sentiment, and the type of characters introduced in a play abide by the ruling sentiment. But whatever the sentiment or the motive of the play be, there is always a principal action or the denouément therein. Whosoever is to enjoy the benefit of all efforts or in whose interest are all movements directed is the person who reaps the real harvest. The motif or the resultant benefit is called the fruit (*phala*) and the enjoyment of the *phala* is called the *adhikāra*.[3] One who has the *adhikāra* is, no doubt, the *adhikārin*, and it is he who becomes virtually the principal character in a drama. He is called the *Netā*, *Nāyaka* or the hero, because the entire dramatic action culminates ultimately

1. N. S. I–78.
2. Ibid. I–84, 44.
3. D. R. I–12.

into his benefit.[1] He, in fact, becomes the substratum of all actions and is the basic or the pendent factor[2] ( *ālambana* ) of the principal sentiment in a show; and thus ranks foremost for consideration.

## NETĀ

A hero may be of different types — nay— as of many types as human beings can possibly be with all shades of difference in their natural disposition and modes of acquittal. So complex is the human nature with its numerous leanings and tendencies that it hardly admits of any division capable of making compartments suitable enough for demarcating lines of classification. Still the ancient scholars have made attempts to determine the broad characteristics of different characters, and they have, in the first place, defined the personal merits of a hero.

The essential qualifications of a hero are enumerated by Abhinava Kālidāsa as generosity, grandeur, high birth, prudence, comeliness, valour and piety.[3] These different qualities make him a perfect man. He is maganimous and is an impressive personality. He is adventurous and yet God-fearing. He is eminently regardful of his duty to himself, to his peoples, and to his religion. Without this much of personal equipment none is deemed worthy of being a leading character of a play for want of imitable virtues in him. To these qualities, Śiṅga Bhūpāla adds a few more characteristics, as cleverness in conversation, sense of gratefulness, statesmanship, self-confidence, brilliance, love of art and amiability of disposition.[4] Profundity of character, sympathetic temperament, sense of emulation and purity are a few features which are added by Śṛīkṛshṇa Kavi to the other accepted features of a hero in general.[5] Vāgbhaṭṭa, of course, has got the longest

1. N. L. R. 257.
2. S. D. III–57.
3. N. R. p. 2, Ll. 20, 21.
4. R. S. I–62, 63.
5. M. M. VIII–2, 3.

list of qualities necessary for a hero, that comprises as many as twenty-eight covetable accomplishments ;[1] but all that is required of a principal character is summed up by Viśvanātha in his text,[2] " Munificent, clever, high born, handsome, youthful, enthusiastic, prompt, devoted by people, powerful and tactful is the nature of a hero." To be possessed of the *Śāstric* vision is one of the essential merits of a hero according to Dhanañjaya.[3] Guṇacandra is still brief in defining a hero who is possessed of the prominent virtues, neither vicious nor befallen in calamities.[4]

The hero or the principal character is classified into four types ; namely, *dhirodātta, dhīra-lalita, dhīroddhata,* and *dhīra-praśānta.*[5] Though the näive tendencies of each of these types depend mainly upon the heredity, social environment and professional career as discussed above,[6] still for purposes of dramatic delineation, it is their mode of acquittal, their actual frame of mind, line of thought and action that determines their type according as they disclose, on the whole, the *Udātta*, the *Lalita,* the *Uddhata* or the *Praśānta* character. All the same, it becomes an essential qualification of a hero that he should be at all events *dhīra,* i. e. full of fortitude and courage, and should be possessed of the nerve to bear the brunt and withstand all the undulations of the billows that toss him up and down in the tidal waters of human life.

A hero is deemed to be *Udātta* or of gallant character if he evinces a spirit of tolerance ( *kshamā* ), gravity of outlook ( *ati-gambhiratā* ), absence of boastfulness ( *avikatthanaḥ* )

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1. K. A. Chap. V p. 62; P. R. I–11, 12.
2. "*Tyāgī kṛtī kulīnas suśrīko rūpa-yauvanotsāhī* /
   *Daksho'nurakta-lokas tejo-vaiadgdhya-śīlavān netā* // S. D. III–30.
3. D. R. II–2.
4. N. D. VI–160 p. 197.
5. N. S. XXIV–3; S. D. III–31; D. R. II–3; S. S. XI–2; R. S. I–72, 3; B. P. IV p. 92, 2; M. M. p. 76, 29; P. R. V–27; S.K. p. 681, 682; U. N. M. p. 32, 35; K.A. p. 61; N.L.R. 257.
6. Vide Chap. I. p. 4. *supra.*

steadfastness in action ( *sthiratā* ), exceedingly harmonious mind ( *mahāsattvaḥ* ) and latent self-assertion (*nigūḍhāhaṅkāra*).[1] Vidyādhara desires him to be compassionate and full of sympathy as well ( *Kṛpāvān* ).[2]

A hero is called *Lalita* or gay if he is free from anxiety, he is fond of fine arts, and happy and gentle.[3] Śāradātanaya attributes to him a luxurious life given to amatory pursuits.[4] Sweetness of speech, all-pleasing manners ( *dākshiṇyam* ), fastidiousness in dress and other dainties of life and dandysm are the features of the *Lalita* hero according to Śrīkṛshṇa Kavi.[5]

A hero is called *Praśānta* or the calm who is possessed of the general characteristics of a hero shown above.[6] Guṇacandra specifically defines him to be easy-going, and a straightforward person endowed with all gentlemanly qualities.[7] He is modest yet a diplomat; he is kind and gentle.[8] Śrīkṛshṇa Kavi observes that high moral character, sense of discrimination, mental equilibrium, clemency and truthfulness are the determining virtues of the *Praśānta* hero.[9]

A hero is *Uddhata* or bold when his character is dominated by jealousy and self-conceit. He is presumptive, treacherous, ficle, tar-tempered, deceitful and vehement.[10] The self-panegyric element is added by Viśvanātha amongst other characteristics of an *uddhata* hero.[11] The Mandāra Maranda believes him to be irascible and full of enterprise.[12]

1. N. S. XXIV–3; S. D. III–31 etc.
2. P. R. p. 28.
3. D. R. II–3; S. D. III–34.
4. B. P. p. 92 11.
5. M. M. p. 77–Ll. 15. ; N. D. I–9 ; S. S. XI–4.
6. D. R. II–4; S. D. III–34.
7. N. D. 19.
8. Ibid.
9. M. M. VIII, Ll. 11, 12.
10. D. R. II–6.
11. S. D. III–33.
12. M. M. p. 77, 22.

'That he has got a taste for magical feats' is the observation of Vidyānātha.[1] Acyuta Rai, however, does not accept *'Uddhata'* as a type of a hero; for he defines heroes of the first three types only.[2]

These are the four popular types of heroes who lead other characters whether their action is to pursue for an accomplishment of love or the heroic exploits. Should he be a hero of an erotic composition, his pursuits are all directed to amatory causes. As polygyny was much in vogue in ancient India and more prominently in the princely order, an amatory hero is further classified into four types according to his conjugal behaviour towards his spouse or spouses. In the first place a hero may be either a monogamist or has more than one spouse at a time. A monogamist makes a class by himself and is called *anukūla* or faithful like Nala or Rāma. But a polygynic hero has got divided affection amongst his different beloveds and he may behave in different ways with them :

( i ) A hero, when he is enamoured of another woman, may behave gallantly, showering his affection equally on all of his spouses and remain kind to his previous lady-love. Such a hero is said to be *Dakshiṇa* or the gallant one, like Udayana or Yudhishṭhira.

( ii ) While in pursuit of another woman, a hero, who hides his unfaithfulness from his pervious love and clandestinely approaches the subsequent one, is called *Śaṭha* or the deceitful hero, like Purūravas.

( iii ) A hero is called *Dhṛshṭa* or the bold one, when he is so disregardful of his previous love that he does not feel abashed of his appearance with amorous marks visible on his person which betray his association with another woman. This is how Dhanañjaya defines the bold hero. But more aptly his character is defined by Viśvanātha when he qualifies him

1. P. R. p. 22, Verse 30.

2. " *Tredhā netā prakīrtitaḥ* "— S. S. XI-2.

3. D R. II-10.

as one, who does not feel shy even though he has committed a wrong or a breach of conjugal trust and is not abashed even if scolded or directly reprimanded.[1] He seeks shelter in speaking lies when he is caught red-handed and his offence is brought home to him. The author of the Alaṅkāra Śekhara[2] agrees to the view of Viśvanātha. Such a hero is the one of the Abhijñāna Śākuntala.

These are the four types of the hero who is a married husband. But it is not always necessary that the hero should only be a married consort, and hence from the objective point of view, a hero may again be deemed of three types, namely, *Pati* or a legally wedded mate, or *Upa-pati* the paramour, and the *Vaiśika* or the one who indulges with a courtesan.[3] To amplify, Rūpa Gosvāmin adds that *Pati* is the one who accepted the hand of a virgin according to marital rites and *Upapati* is the one who is an object of love of a woman other than his wife and has become willing to transgress the conjugal limitations under the influence of Amor, which makes him court another girl.[4]

The principal character in the heroic plays is also classified objectively according as the nature of the object of his enthusiasm differs. For example, a hero may have purely meritorious pursuits and he may exhibit his best zeal for the righteous accomplishments. Another hero may have chivalrous pursuits and may be anxious only for trampling over his foes, or he may have the best zeal for running risk for the benefit of another, or he may be most charitably disposed. Thus they are respectively called *Dharma-vīra ; Yuddha-vīra ; Dayā-vīra* or *Dāna-vīra*. Besides these dispositions a hero may have an ardent zeal for the display of his personal strength, learning, duty, truthfulness and other virtues in accordance with which they may differ in a number of ways as heroic characters.

1. S. III–36.
2. Al. Ś. XX–9.
3. R. C. p. 34, Ll. 2, 10.
4. U. N. M. Vv. 9–15.

Their essential nature as heroes is determined in terms of the type of sentiment that rules over their activities and pursuits.

Whichever be his type, a hero has certain general characteristics as his personal merits and they are eight in number.[1]

1. Beauty of character ( *Śobhā* ): Sympathy with the inferiors, emulation with the superiors, chivalry and skill omprises *Śobhā*.

2. Vivacity of character ( *Vilāsa* ): Steady glances, firm, steps and smiling speech form *Vilāsa*.

3. Sweetness ( *Mādhurya* ): Equanimity of behaviour and undisturbed demeanour even in the midst of great calamity is *Mādhūrya*.

4. Mental equilibrium ( *Gāmbhīrya* ): Absence of change in mental attitude even when there is cause for agitation shows gravity of character.

5. Steadfastness ( *Dhairya* or *sthairya* ) : Unflinching devotion to the purpose, though confronted with a host of obstacles depicts '*sthairya*' of character.

6. Brilliance ( *Tejas* ): Sense of self-respect and intolerance in respect of an insult is called *Tejas*.

7. Affability ( *Lālitya* ): Sweetness of temperament, amiable disposition and engaging manners constitute the *Lalita* character.

8. Magnanimity ( *Audārya* ): A tendency to oblige some one else even at the cost of self-interest is a specimen of *Audārya*.

Every hero has his counterpart, and he is known as the subsidiary hero or the *anu-nāyaka*. The leaders of the Episode ( *patākā* ) or the Incident ( *prakarī* ) are generally such characters. They are the principal helpers to the hero in achieving his end. An *Anu-nāyaka*, therefore, is a character whose part is slightly less prominent than that of the hero.[2]

1. D. R. II–15; B. P. p. 10, 2; K. An. VII; N. D. p. 197.
2. N. D. p. 160.

A character who is adversely interested in the activities of the hero, or the one who is the declared foe of the hero is called the adversary or the *Prati-nāyaka*. He is generally found in all the heroic plays, for on the *prati-nāyaka* depends the heroic enthusiasm of the hero. Since the hero of a drama is always a *dhīra* character of imitable virtues, the opponent against whom the victory of the hero will form the denoué-ment of the play, should always be characterised as an avaricious, vicious, sinful and voluptuous person,[1] possessed, of course, with ample resources and great might. There may be a series of *Prati-nāyakas* to a hero, as is found in the Bālarāmāyaṇa, where, though the principal opponent to Rāmacandra is Rāvaṇa, still Paraśurāma has proved as much of a *Pratināyaka* in the Janakapurī as did Rāvaṇa and his retinue at the outskirts of Laṅkā.

In an amatory play, the partner is necessarily the lady-love; and she and the hero constitute the *ālambana* of the erotic sentiment. The heroine and her types will be, therefore, discussed in all main particulars below. Even in an amatory play their can be a *Parti-nāyaka* in a co-suitor to one lady, as is Śakāra in the Mṛcchakaṭika or Nandana in the Mālatī-mādhava.

## HIS ASSISTANTS

The hero in all cases is the centre of all activities and holds the helm in directing the host of his helpers who assist him in the accomplishment of his object. A large number of helpers is, therefore, necessary for a hero to see that he succeeds in different walks of his undertakings. Accordingly, in consonance with the purpose before him, he has different types of assistants. Three-fold is the human object of achievement ( *trivarga* ), viz., *Dharma, Artha* and *Kāma.* In matters of religion and duty, his helpers are the ascetics, the seers, the holy priests and the jurisconsults.[2] They are also his helpers if he is a seeker after truth. The achieve-

1. Ibid. 166.
2. S. D. III–45.

ment of *artha* depends on various factors like internal peace, proper administration of the State, plans of construction and also protection from external invasion on the one hand, and military expeditions against foes on the other. So far as the local administration goes, the ministry assist the hero. These statesmen around him make plans for building the State and administration of justice within the realm. They are also the political advisers to him.[1] In matters of protection from the foreign invasion or of invading others, the brother princes, relatives, vassals and the General of his forces are the helpers. Amongst these, one who takes the leading part is called the *Pīṭhamarda* as Sugrīva of Śrī Rāmacandra.[2] Since the achievement of *Kāma* or the object of love presents a peculiar delicacy of situation, it calls for the aid of a technical class of people to help the hero. The principal helpers in this behoof are the Court jester (*Vidūshaka*), lads and lasses and the waiters in the harem and the messengers (*dūta* and *dūtīs*).[3]

As they present different pictures and discharge different duties they are respectively called as *Dharma-sahāya*, the *Artha-sahāya*, *Daṇḍa-sahāya* and the *Narma-sahāya*.

From the view-point of his reliance on his different ministers for getting success in their respective branches, the constitution of a hero may be in the nature of a sovereign monarchy and his ministers remain purely executive officers. Such a hero is called *Svāyatta-siddhi*. The other type may be in the nature of a constitutional monarchy wherein the minister or a body of the ministers runs the adminstration in the name of and for the benefit of the hero. It is called *Mantri-sattāmaka* constitution and the hero is known as the *Sacivāyattasiddhi*. The third may be an amalgamation of the two, where the King and the Ministers combine and run the administration, in which case the hero is the *Ubhayāyatta Siddhi*. In addition to the ministers, there are some other

1. Ibid. III–43.
2. Ibid. III–39.
3. III–40.

characters who help the cause of the hero. The principal among them are the leaders of the *Patākā* and the *Prakarī*, *Pīṭhamarda* and *Vidūshaka* belonging to the better class of assistants to whom may be added others like the *Viṭa Ceṭa* and *Śakāra* who are of the low type. The leaders of the *Patākā* and the *Prakarī* are already defined, and the individual characteristics of the rest will be discussed under the sub-heading of the minor characters towards the close of the Chapter.

Besides the human assistance, the hero, at times, receives, by virtue of his merits or moral strength, help from the superhuman beings including gods and goddesses as well. To wit, in the plays of Kālidāsa the heroes beget help from the divine forces, or Bhāsa's Avimāraka has the Vidyādhara to help him in the event of his dire need. Such super-human help justifies the prowess of the hero who is qualified by Bharata as "one who has immortal friends." [1]

## HEROINE

The next important character is the heroine ( *Nāyikā* ) who is the very life-breath of an amatory play. It is the portrayal of this character that may be called the touchstone of the playwright's skill of acquittal which is to vouch for the ultimate success of the dramatic art. The heroine, as in other respects too, surpasses the hero in diversity of her characteristics as well as her qualities, both personal and natural.

The types of the heroine may be, in the first place, considered from the point of view of nature of her association with the hero. She may be associated with him as his legally wedded wife, in which case she is the *Svīyā Nāyikā* or the married consort. The heroine may not be the married consort and yet may have fallen in love with him. In such a case she is called *Parakīyā* as distinguished from the one who belongs to the hero. The third type of association may be of a courtesan, a dancing girl or a common harlot arresting the

1. S. D. III–56, 57, 64; D. R. II–16; R. S. I–95.

heart of a lascivious hero. Such a courtesan is called a commoner or a *Sādharaṇa-strī*. So the heroine is primarily of three types whose natural characteristics are as follows :

1. The Married consort ( *Svīyā=Ātmīyā* ) : She is a caste lady devoted to the domestic duties, modest in behaviour and straightforward in her dealings. She is a partner both in times of weal and of woe like Sītā of Rāmacandra.[1]

2. The Unwedded ( *Parakīyā* ) : She may be a virgin or a mistress. The former is a bashful girl, blooming in youth and is without the wedlock. The latter one is an immodest adulteress seeking an association while in sojourn or in out-door frivolities, being prompted or pressed by her libidinous tendencies. Dhanañjaya holds the view that such a character should not form the substratum of the principal sentiment and be not ordinarily introduced in a play as the chief character except in case of the Farce ( *prahasana* ).[1]

3. Commoner ( *Sādhāraṇī* ) : She is a common girl allowing free admittance to the one and all. She is always fully developed and is a self-controlled figure. She is stern in attitude and stiff in behaviour. Her love is mostly a pecuniary gamble. She is remarkable for her inconstancy and does not abhor the vicious, nor woo the meritorious. She has got a group of lick-pennies around her, rakes, fools, thieves and eunnuchs who fleece her habitués who are, when robbed of all their possessions in due course, driven out of the house through the agency of the grannie or the old beldam who is her marker in the art of love-making.[2] Among the commoners also, some-times, though rare, there is a courtesan or a hetæra who is found extremely devoted to one lover and showers genuine affection upon him.

It may be noted here that the dramatic literature has only the latter type of hetæræ who may be socially or profes-

1. D. R. II–22; N. D. p. 173; S. D. III–67, 71.
2. S. D. Ibid.; R. S. I–117. Note that Rudraṭa and Śiṅgabhūpāla do not consider it to be undramatic to employ commoners as heroines. Vide R. S. p. 30, Ll. 13, 14.

sionally called courtesans; but virtually they are as sweet and chaste as any other type of the heroine could be expected. Of this class Urvaśī or Vasantasenā stand as instances.

Although from the view-point of the nature of their association with the hero, the heroines are thus of three types; yet, in fact, it is their behaviour that forms the crucial test for purposes of classification. Their stage of love, its development or depth is the factor to determine their type. Accordingly, each one of the above-mentioned may be of three kinds : the shy, the free, and the bold. They are defined as follows :

1. Youthful ( *Mugdhā* ) : She is a shy lady whose passion is concealed out of modesty, and who has budding youth, coyness in love and gentleness even in anger. Such a character is visible in newly-wedded brides or young maidens who are modest and bashful owing to their inexperience of amour.[1]

2. Adolescent ( *Madhyā* ) : She is somewhat a free beau gone beyond the stage of shyness. Her frequent association with her love has made her free from extreme reserve. Her youth is advanced. She takes delight in amorous pursuits and is fairly capable of expressing her feelings and thoughts. Dhanañjaya calls her passion to be so developed as to permit her indulgence in dalliance of love to the extent of forgetting herself.[2]

3. Mature ( *Pragalbhā* ) : She is bold in temperament and wholly engrossed in passion. She becomes crazed on account of love, blinded by youth and is acquainted with diverse sports of love. Mask of bashfulness is cast off by her, and she holds her full sway over her lover. She is capable of manifesting her feelings fully, and of indulging in all kinds of sport. She is even sarcastic at times in her remarks.

The last two types, namely, the free and the bold, are said to be again of three types each, according as they evince

1. S. D. III–58. It may be added here that almost all canonists of repute agree in respect of *Nāyikābheda*, hence they are not separately cited here.

2. D.R. II–27.

their stamina to withstand opposition or adversities in their connubial life. Since the youthful *( mugdhā )* heroine is shy and inexperienced, she does not notice the failings of the hero, her sense of womanly jealousy is not developed, her amorous feelings are not acute, she is free from several mental tortures to which the latter ones are subjected on account of their longer standing and wider experience. Therefore the adolescent and the mature are again classified into the *dhīrā, dhīrādhīra* and *adhīrā* who are respectively self-controlled, partly self-controlled and lacking in self-control. As the admixture of these tendencies with their native characteristics of being *Madhyā* or the *Pragabhā* will lead to varied modes of behaviour, they are individually examined here :

A. The Adolescent *( Madhyā )* heroine, when in her angry mood

( i ) has the fortitude to face the shortcomings of the hero and makes bold to rebuke her erring lover with sarcasm and indirect speech, is said to be self-controlled *( dhīrā )* ; [1]

( ii ) cannot summon courage to reprimand the defaulting lover and gives vent to her restless heart in weeping, is partly self-controlled *( dhīrādhīrā )*, and she silently rebukes her love only with tears ; [2]

( iii ) bursts out of remorse in harsh words and is wrathful against her lover, is said to be lacking in self-control *( adhīrā )*.[3]

B. The Mature *( Pragalbhā )* heroine is said to be :

( i ) self-controlled *( dhīrā )* when she conceals her anger and is outwardly self-respectful but is indifferent to pleasures of love and thus exhibits her wrath at the failings of her lover; [4]

1. S. D. III–60.
2. Ibid. III–61.
3. S. D. III–62.
4. S. D. III–62: D. R. II–30.

( ii ) partly self-controlled ( *dhīrādhīrā* ) when she becomes prone to tease her lover by ironical speech and volcanic remarks full of satire and sarcasm;[1]

( iii ) lacking in self-control ( *adhīrā* ), when she is wont to scold and even vapulate her guilty lover.[2]

Above are the three dispositions of a heroine when she is angered at the failings of her lover.[3]

It is held by Viśvanātha, Dhanañjaya and Śrīkṛshṇa Kavi that the *Mugdhā, Madhyā* and *Pragalbhā* are the three types of the married consort.[4] As a corrollary then, it follows that the three dispositions, viz. *dhīrā, dhīrādhīrā* and *adhīrā* also belong to the *Svīyā* only. This view is also supported by Vidyānātha and Śiṅga Bhūpāla as well.[5]

But really speaking, the classification of the *Mugdhā, Madhyā* and *Pragalbhā* is based upon the age and experience of the heroine in her amatory activities. These three stages can be well had among the married consorts, as well as among the maidens and no less among the courtesans. Each one of these types can be meek and gentle, can be free and also bold and dashing. Similarly, when any heroine is to notice a failing on the part of her lover or a breach of his conduct towards her or when she is positively offended by him, she is bound to be indignant and have perverseness of attitude ( *māna* ). A certain lady may be tolerant and grave by temperament and thus express her indignation coolly, and so, she may be a *dhīrā* heroine, no matter whether she is a married consort or an unwedded mistress or a courtesan. Likewise, each one of these types may be impetuous and may not be able to tolerate the failings of her lover and may not be bold

1. S. D. III–63 ; D. R. II–30.
2. S. D. III–64 ; D. R. II–30.
3. R. C. p. 6, 3.
4. S. D. III–57b, & 63b ; D. R. II–15b & 20a ; M. M. p. 82, Ll. 1, 10.
5. R. R. p. 33, 36; R. S. I–95.

enough to scold him; and hence the only way to lighten her heart is to let out her grief by tears, and thus she may be *dhīrādhīrā*. Then again, each one of these three types may be able to make bold, when offended by the hero, to scold and flog him and thus behave herself in the manner of the *adhīrā* heroine.

Since it is purely a matter of temperament rather than of legal wedlock or otherwise, it does not quite stand to reason as to why these types of dispositions should be limited only to the wedded wives and not extended to other two types of heroines who can as well be the *Madhyās* and *Pragalbhās* possessed of individual characteristics of being the *dhīrā*, *dhīrādhīrā* or *adhīrā*. Rūpa Gosvāmin seems to support this view partly,[1] as he extends the scope of this classification to *Svīyā* and *Paroḍhā*, i. e. another's wife in love with the hero. It does not become clear why Rūpa Gosvāmin should not see these three stages of experience and three dispositions in the state of anger in case of the unmarried ones, and the courtesans, who can be young and at the primitive stage of their career as contrasted with other bold ones of longer standing in the profession.

For reasons stated, it becomes evident that the division by way of *Mugdhā*, *Madhyā* and *Pragalbhā* belongs to all the three types of heroines, viz, the married consorts, unwedded associates, either virgins or mistresses, and the courtesans. Temperamentally then, the variety of the threefold disposition, *dhīrā*, *dhīrādhīrā* and *adhīrā* may be said to be found only in the *Madhyā* and the *Pragalbhā* heroines, because their developed sense of conjugal obligations may permit them to behave with their lovers in whichever manner their nature permits them to do. They are of three types on the basis of their age and experience. This distinction is based upon the stage of love; and it is their behaviour in their indignant mood that determines the sub-type. But in case of the *Mugdhā* heroine it is difficult, in the first place, for her to notice the conjugal

1. U. N. M. p. 107, Verse 71 ( N. S. Edn. )

violations committed by her lover ; and secondly, to summon enough courage to question his conduct and hence the only way of expression of her wrath which she can resort to is to trickle into tears. Thus, in general, the *Mugdhā* heroine may be of *adhīrā* disposition. It is, therefore, not necesssary to classify the *Mugdhā* type into further sub-divisions.

Yet there is a third basis of classification of heroines and that is their situation.[1] Each one of these types of heroines may be placed in different situations in their amatory career. Such situations, though countless on account of different shades, are observed as eight by all the canonists.[2] They make the heroines of eight kinds verily to be determined according to circumstances, which may be summed up as follows :

1. *Vāsaka-sajjā* : The Rasacandrikā defines *Vāsaka-sajjā* as that heroine who is busy making preparations for meeting her love whose association is certain on that day. She is in a pleasant mood and is dressed in proper costumes. She has beautified herself with all cosmetics and decked the meeting-place with perfumes and lovely arrangements. Pleasantness of mood on account of certainty of meeting her lover is the crux of this situation.

2. *Virahotkaṇṭhitā* : The heroine who is distressed on account of her separation with her lover is called an eager heroine. The situation in which she is missing the absence of her lord makes her *Virahotkaṇṭhitā*.

Dr, Häas bases this classification on the ground of the relations of the heroine with the hero. It is submitted that this view is not correct, for, it is on this ground that the first classification is based. The eight-fold division is based on the situation or the condition of the heroine as may be deemed in case of *Abhisārikā*, *Khaṇḍitā* and so on. Moreover, the same heroine may be of more than one type at different occasions according to the circumstances in which she is placed for the time being.

D. R. 121, 22; Rudraṭa p. 12; S. K. V–113; K. A. p. 305; Vāg. p. 63; R. M. p. 105. P. R. I– 41, 42; Al. S. p. 70; Rasaratna. p. 37; S. S. ...X–21.

3. *Svādhīna-bhartṛkā* : The heroine who enjoys the company of her lover and holds full sway over him is *Svādhīna-bhartṛkā.* The situation in which her lover is entrirely at her disposol and she enjoys the pleasure of his company makes for this type of the heroine.

4. *Kalahāntaritā* : The heroine who is afflicted at heart on account of womanly jealousy or quarrel with her lover is said to be in a turbulent state of mind. She is, however, remorseful after the quarrel.

5. *Khaṇḍitā* : The heroine with whom the promise is broken by her lover is *Khaṇḍitā.* The situation arises when her lover, having made an appointment with her, does not keep the time and tarries on account of some other engagement. She is thus disappointed in her anticipation to meet him at the usual hour, or at an hour and place fixed for such meeting.

6. *Vipralabdhā* : The heroine who is deceived by her lover is *Vipralabdhā.* The deceit may be caused in various ways : namely, not to fulfil his promise to do or not to do a particular action ; to forget meeting when it was pre-arranged; to do a particular action with a motive different from the one outwardly shown, and so on.

The *Vipralabdhā* differs from the *Khaṇḍitā* inasmuch as the latter is disappointed on account of her lover's approach to another damsel, whereas the former situation may be due to reasons other than the one that makes a heroine *Khaṇḍitā.* The element of disappointment, however, is common to both the situations.

7. *Proshita-bhartṛkā* : The heroine whose lover is gone out of station on purpose is *Proshita-bhartṛkā.* Such a heroine swerves from applying cosmetics on her body and from dressing her locks and using like ornamentations. She does not like even to put on bright and gala dress.

8. *Abhisārikā* : A lady who, ailing from the malady of love, either moves of her own accord towards her lover or invites him to herself is an *Abhisārikā.* Of the two types of *Abhisārikās,* one who approaches her lover of her

own accord is believed again to be of two kinds : *Jyotsnī* or *Śuklā* and *Tamasī* or *Nīlā.* The former is one, who approaches her lover during the moonlit nights decked in all white and dressed in a simple form. The latter is one who moves in the dark nights with a black veil on her body. She avoids all ornaments for fear of being detected. All *Abhisārikās* do not use bangles or anklets to avoid twinkling noise ; they generally mask themselves and are attended with a bosom friend.[1]

Out of these eight types, the *Svādhīna-bhartṛkā* and the *Vāsaka-sajjā* are characterised by sportive radiance, light-heartedness and joviality ; whereas the remaining ones display reflection, dejection, weakness, sighing and weeping.[2] It may be true of the remaining ones except the *abhisārikā.* For although she is love-sick and may have paleness, still she is sportive and has the heart to dress herself up in a charming way. She bears some brilliance, shooting out of eagerness and other bright features.

From the point of view of the quantum of affection enjoyed by a lady when there are more than one woman attached to the hero, the heroines are classified into the senior ( *jyeshṭhā* ) and the junior ( *kanishṭhā* ) consorts. The seniority or otherwise does not depend upon the priority of acceptance, but depends upon the amount of affection that is bestowed upon her by the hero.[3]

Apart from the popular sub-divisions, certain rhetoricians who have felt interested in marking the minutest shades of differences in the youthful dalliance of ladies, their mode of behaviour, their enormous varieties of coquetry and amorous pursuits have gone in further classifications and have made a capital out of the study of the 'Types of Heroines' ( *nāyikā-bheda* ), which may be an unnecessary digression here.

Bharata has a different scheme altogether for the classification of heroines. He makes a four-fold division,

1. U. N. M. p. 138, Vv. 68, 69.
2. D. R. II–45.
3. S. D. III–64.

and calls them verily as divine ( *divyā* ), the royal consort ( *nṛpa-patnī* ), a housewife or a noble lady ( *kulastrī* ), and a courtesan ( *gaṇikā* ).[1] The division seems to be primary and purely arbitrary inasmuch as it does not admit of any basic principle of division adopted by later canonists. However, Bharata is found further to lay down that each one of these four types has a variety of character in one's being either patient ( *dhīrā* ) or gay ( *lalitā* ), or gallant ( *udāttā* ) or grave ( *nibhṛtā* ).[2] He further adds that the royal consort and the divine heroines may have any of the four varieties; whereas the housewife could be either gallant or grave only, and the courtesans either gallant or gay only.[3]

Moreover, Bharata has got a classification of the different ladies of harem who have connubial relations with the hero which is based on status and gradation. Some of them hold status as his wives, some are mistresses and others are attendents who are amenable to the advances of the hero at his will and pleasure. They are as many as eighteen in number and the prominent among them are the Queen Consort ( *Mahādevī* ), the queen (*devī*) and the mistress ( *bhoginī* ).[4]

## NĀYIKĀLAṄKĀRAS

Like the hero of a play, a heroine is always supposed to have noble qualities and, in general, all those merits which are enumerated as eight in the case of the heroes, are equally found in them. But in addition to those common qualities, the heroines have certain natural features of personal beauty, delicacy of feelings and artistic behaviour and mute expressions that embellish their character. Such embellishments are called *Nāyikālaṅkāras*. They are divided into three species, viz. personal ( *aṅgaja* ), natural ( *ayatnaja* ), and inborn ( *svābhāvika* ).[5]

1. N. XXIV–7a.
2. N. XXIV–8a.
3. N. XXIV–9.
4. N. XXIV–15 et seq.
5. N. XXII–5et seq. ; S. D. III–53, D. R. II–33; R. S. I–192; K. A. VII–371; B. P. I, Ll. 11–12.

The personal embellishments are three in number :

1. Feeling ( *Bhāva* ) is the first rise of an amorous feeling in the heart of a young girl who was hithero unaffected.

2. Emotion ( *Hāva* ) is an advanced stage of *bhāva* in which the perturbation of mind becomes slightly visible through peculiar looks and the knitting of brows.

3. Passion ( *Helā* ) is a clear manifestation of the emotion, and is a stage higher than the one expressed in *hāva*.

The natural embellishments are of seven types and are defined as follows :

1. Beauty ( *Śobhā* ) is comeliness of body having handsome lineaments of Nature.

2. Grace ( *Kānti* ) is the charm which is lent to beauty by Aphrodite. It presents natural loveliness.

3. Radiance ( *Dīpti* ) is that feature of grace which is accompanied by delightful lustre. It is only a higher degree of *kānti*.

4. Sweetness ( *Mādhurya* ) is the uniformity of charm in all states of life according to Viśvanātha.[1] The Daśarūpaka defines it as a feature which is not gaudy nor dazzling, but contributes a great deal towards her capacity of attraction.[2]

5. Fortitude ( *Prāgalbhya* ) is that natural accomplishment which maintains mental equilibrium by avoiding agitation in amorous pursuits.[4]

6. Dignity ( *Audārya* ) consists in politeness in behaviour at all occasions.

7. Restraint ( *Dhairya* ) is the steadfastness of mental bearing and freedom from vanity.

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1. S. D. III–97.
2. D. R. II–36.
3. Ava. p. 53, line 21.
4. N. XXII–29a.

Besides the two-fold embellishments noted above, there are ten more according to Bharata. They are invariably found among the ladies, and are considered as inborn charms with them. They are :

1. Sportiveness ( *Līlā* ) is a tendency to imitate her lover. Probably it is with a desire to display herself as a counterpart of her lover and agree with him in his tastes.[1] Sāgaranandin suggests that *Līlā* is an imitation of her lover's gesticulations by a lady in separation, which is done with a view to diverting herself while she is in the midst of her female friends.[2]

2. Dalliance ( *Vilāsa* ) is the delightful sportiveness in movements which becomes apparent in a lady at the occasions when she is associated with her lover.[3] It differs in numerous ways according as she is afforded on opportunity to look at him from a distance or nearness of situation, while alone or in the midst of his or her friends, juniors or elders. It is the most artistic bearing that a lady is proud of among her various accomplishments. Bharata says[4] that it is a graceful mode of standing, walking or sitting, and includes coquetry of brows, eyes and manual gestures.

3. Decency ( *Vicchitti* ) is the desire to augment personal beauty with a tasteful dress, ornaments and cosmetics.[5] Bharata purports to say that *Vicchitti* is a sense of natural decency rather than one had by the use of unguents and other cosmetic appliances,[6] which are scantily and reluctantly

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1. N. XXII–14 ; D. R. II–37b ; B. P. 9, 5 ; N. D. Verse 185 ; S. D. III–98 ; S. K. A. p. 618–1.
2. N. L. R. 2656.
3. S. D. III–99 ; D. R. II–38a ; B. P. 9, 6 ; N. L. R. 2920; S. K. A. p. 618–6.
4. N. XXII–15 ; N. D. p. 205, Verse 184b.
5. S. D. III–100; B. P. p. 9–8; N. D. p. 205; N. L. R. 2631; S. K. A. 618, 13.
6. N. XXII–16.

used.[1] Sāgaranandin adds that *Vicchitti* consists in an unwilling decoration of body at the instance of friends by a lady who is cross with her lover due to some breach on his part.[2]

4. Fluster (*Vibhrama*) is that state of mind in which there is exuberance of eagerness exhibited by a lady mostly by misplacing ornaments or beauty marks on her body.[3]

5. Delight (*Kilakiñcita*) is that feature which presents a confusion of feelings in the nature of some hysterical joy produced by meeting with one's best beloved.[4] It is a commixture of various states of smiling, laughter, fear, pain, weeping, fatigue and eagerness caused more than once on account of surfeit of joy.[5]

6. Manifestation (*Moṭṭāyita*) is a mute expression of affection by a lady in the absence of her lover. It comprises of such gesticulations as scratching the ear or the ground when some reference to her beloved occurs in course of conversation. It makes a tacit expression of her love.[6]

7. Pretension (*Kuṭṭamita*) is an assumed perveseness shown towards the endearments of her lover although she is filled inwardly with a feeling of joy.[7] Such an expression is an outcome of initial shyness or her maiden coyness. It is usually expressed by means of putting off a closer physical contact with the one loved by her. Bhojarāja defines *Kuṭṭamita* as an expression of joy made by a lady even in the midst of her uneasiness felt at the grip of her hair or other limbs. Bharata, however, thinks conversely and observes that

1. D. R. II–38b.
2. N. L. R. 2625.
3. N. XXII–17; D. R. II–29a; N. D. p. 205, 4; N. L. R. 2636, 40; S. D. III–104; S. K. A. p, 618, 16; B. P. p. 9–Ll. 10, 11.
4. S. D. III–101; B. P. p. 9, 12; N. L. R. 2651; S. K. A. p. 619–1.
5. N. D. p. 206 Verse 188a; D. R. II–39b; N. XXII–18.
6. S. D. III–102; N. XXII–19; B. P. p. 9, 14; N. L. R. 2657; S. K. A. 619–4.
7. N. XXII–12; S. D. III–102; B. P. p. 9, 9, 13; N. L. R. 2757; S. K. A. Verse 619, 4; D. R. II–40a; N. D. 187b.
8. D. R. II–40b; N. D. 187a.

it is a super-imposition of a feigned trouble over a pleasant situation.[1]

8. Affected Indifference ( *Bibboka* ) is marked when a lady displays her wilful disregard, due to haughtiness or shyness, shown towards an object or an action even if it is, in fact, welcome to her.[2]

9. Gracefulness ( *Lalita* ) consists in a lady's placing of her limbs with elegant delicacy.[3] It also includes fluttering of eyes and brows which signifies amorousness.[4] Rāmacandra and Guṇacandra think that *Lalita* is a delicate movement of limbs without a direct purpose, e. g. stretching of hand without any object to pick up, or casting glances without some special object to be seen and so on.[5] It, therefore, means that a random movement of limbs is *Lalita* and purposeful movement of them is *Vilāsa.*

10. Reserve ( *Vihṛta* ) consists in keeping silence out of modesty even when there is an opportunity for a lady to speak. It may be two-fold according as it is either natural or an affected one.[6]

In addition to the above-mentioned embellishing features of a woman, Viśvanātha includes eight more characteristics to the list of natural beauties.[7] They are :

1. Arrogance ( *Mada* ) which is visible by means of a change wrought in the demeanour of a lady by effulgent circumstances or charms of youth, is also a mark of beauty.

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1. N. XXII–20; S. D. III–103; N. L. R. 2663; S. K. A. p. 619, 7; B. P. p. 9, 15.
2. N. XXII–21; S. D. III–100b; B. P. p. 9, Ll. 17,18; S. K. A. p. 619, 10; N. D. 185b; N. L. R. 2674; D. R. II–41.
3. S. D. III–105a ; B. P. p. 9, Ll. 19, 20 ; S. K. A. p. 619, 13 ; N. L. R. 2681.
4. N. XXII–22; D. R. II–41b.
5. N. D. p. 206, Line 11.
6. N. XXII–23; S. D. III–106a; N. D. 186a ; B. P. p. 9, Ll. 21-22; S. K. A. p. 619, 16 ; D. R. II–42a.
7. S. D. III–105, 110.

2. Uneasiness (*Tapana*) is displayed by restless movements under the influence of Amor.

3. Simplicity ( *Maugdhyam* ) consists in such inquiries as are done by ladies with feigned ignorance relating to objects that are so well-known.

4. Perturbation ( *Vikshepa* ) is that beautiful situation of a lady wherein she is found to have placed her ornaments only halfway, and is in vain looking for something on all sides and speaks but little in confidence to her beloved.

5. Inquisitiveness ( *Kutūhala* ) is that striking movement of a lady that makes her astir at the sight of something which is simply fascinating.

6. Smile ( *Hasita* ) is that womanly grace which is an outcome of youthful dalliance and makes her express her mirth without an ostensible reason.

7. Flurry ( *Cakitam* ) is that beautiful state of a lady in which she is seen taken aback in the presence of her lover either due to awe or a sudden rise of some feeling ( *sambhrama* ).

8. Sport ( *Keli* ) is an embellishment in itself which is visible in a lady when she is playfully behaving with her lover or is seen in her artistic freaks and frisks due to amorousness.

Most of these additional features given by Viśvanātha are, in fact, the after-effects ( *anubhāva* ) of amorous affectation and they present to a large extent the different states of a love-stricken lady rather than her natural characteristics of beauty.

In case of a polygynic hero, his prior love is bound to exist. A heroine may have in such cases co-heroines or the previous consorts of her lover. Such co-heroines are almost always jealous of the subsequent love which refers to the heroine. They mostly appear in a drama as the *madhyā* or the *pragalbhā* heroines of the *Khaṇḍitā, Vipralabdhā* or *Kalahāntaritā* type. They are generally harsh to the heroine and

serve as watch-guards on the movements of the loving pair only to impede the course of action for the time being.

To help the hero in the midst of such impending circumstances by carrying tales of love from one side to the other and sustain their loving instincts and create favourable opportunities for their interim meetings, there are characters like the Clown ( *vidūshaka* ), a eunuch ( *Varshavara* ), a rake ( *Viṭa* ) and other inferior attendents. They have their own characteristics which are in a way conspicuous and peculiar to themselves and deserve a casual notice :

1. The clown *(Vidūshaka)* is the most important companion of the hero and is supposed to render first grade help to him in his intrigue of love. He is a peculiar character noted for humorousness and is mostly an olderly *brāhmaṇa*. He is supposed to be fond of eating various dainties, and is constitutionally made to show his great concern with the kitchen. He has a free access to the seraglio and is shown keenly interested in setting some quarrels among different members of the royal harem. He is the keeper of the hero's conscience and is his confidant. All the same he is mostly responsible for placing often the hero in awkward situations. He behaves with the hero very freely and is addressed as a friend, though fool is his proper epithet. " He is generally given soft names," observes Viśvanātha, " related mostly to flowers and the Spring season." [1] By status he is supposed to belong to a middling character, and for purposes of the language that he is to use, he is placed at par with the womanfolk with whom he is much in contact.

2. *Varshavaras* are such characters that are effeminate in their nature with little virility in them. They are clever but not wicked. They generally serve as helpful agents in negotiations of love.[2]

3. *Viṭa* is a rake who is acquainted with women of all ranks, and is an intimate friend of courtesans. More or less he is a Master of their Trade Union, and ushers the youngsters

1. S. D. III-249-30; N. XXIV-103b-i; D. R. II-47.

2. N. XXIV-54.

in profession and directs them in various modes of coquettish life. He is well-versed in the erotic science and speaks in Sanskrit. Mostly he is a votary of free and flippant love, and condemns the marital bonds of a wedlock that fetters them to a conjugal life which, according to him is so jejune as compared with the aviating copulations done and dismissed at free will.

4. *Śakāra* is another character who is a blinking idiot. He always plays the rôle of a villain and is a mischievous miscreant. He is one who is said to be the brother of a royal mistress and is, on that account, a self-conceited, arrogant and an unmannerly lout living like a parasite on the resources of the King, and appalling others by his wicked tendencies.[1] *Śakāra* is sometimes a helper to the hero in a *Nāṭaka,* but may be an obstruction as well.

A wistful heroine is also in need of some helpers to carry her far in her pursuit of love and she has largely to depend on her female associates who act as her agents in case of need. They are technically called emissaries ( *dūtīs* ), who play an important rôle by fostering the dramatic cause. In view of their technical duties, such emissaries are said to be possessed of certain qualifications which are enumerated by the canonists as follows :

"The merits of an agent are loyalty to the cause of the principal, arduous zeal for the accomplishment of the purpose, acquaintance with fine arts, capacity to know the mind of others, retentive memory, amiablility of temperament, sweet behaviour, spokesmanship and knowledge of various kinds of erotic artifices." [2]

There are three categories of an agent [3] : one, shrewd *(Nisṛshṭārthā)* ; the other, reserve *(Mitārthā)*; and the third, message-bearer ( *Sandeśa-hārikā* ). Shrewd is that agent who is capable enough to surmise the feelings of both the parties and offer a suitable reply at his own initiative. The one who handles

1. N. XXIV–102; S. D. III–44.
2. S. D. III–129, 30.
3. S. D. III–47.

the job gracefully is said to be the *Nisṛshṭārthā* agent.[1] Such an agent is very useful in driving out the wedge of discord from the heart of one against the other.

Reserved is that agent who speaks but little and yet cleverly accomplishes the task entrusted to her. Such an agent is very useful in handling delicate matters and only for the sake of the appropriateness of her action, she is known to be *Mitārthā*.[2]

The third category is of those agents who simply convey the message as stated by the principal. They simply run on errands and are known as the *Sandeśa-hārikās*.[3]

Such agents may be either male or female, and may be employed by the hero or the heroine of an erotic play. They can be of use even to the principal characters and their helpers in heroic plays in conveying messages to and fro, and also in acting as diplomatic embassies or ambassadors on behalf of one in the court of another. They are deemed a class of persons of eminent responsibility who have certain privileges of freedom of action and are capable of committing their principals to particular situations. They are generally those who are in close contact with the principal. In case of a heroine in particular, her foster-mother, neighbour-women, intimate friends, actresses, young girls of nascent age, nuns, laundresses and other female artisans serve as agents and emissaries. The canonists believe that in case of emergency a heroine may herself act as an agent for inviting her love in which case she is supposed to be a *Svayam-dūtī*. It is to be wondered by the crities if she can, in such a circumstance, be identified with an *Abhisārikā*.

In addition to these various characters, there are many others like the bards ( *sūta, māgadha* and *bandī* ) of various

1. S. D. III–48.
2. Ibid. III–49.
3. Ibid.

classes, time-keepers ( *Vaitālikas* ), chamberlains ( *Kañcukins* );[1] warders, portresses and attendents of various orders ( *ceṭas* and *ceṭīs* ). Other agents are the office-beares of different ranks and file entrusted with different domestic and out-door duties, and such other characters in society as are in keeping with the requirements of the dramatic fable who become capable of being introduced by the dramaturge in accordance with his skill of presentation.

It may be noted that all types of characters can be of high, middling or low standard.

All what is necessary to proper delineation of characters is the realisitc nature of such introduction which may not ordinarily go against the rules and conventions enjoined by the *Śāstras* and social usage.

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1. A *Kañcukin* is a *brahamaṇa* grown old in the royal service; he bears a staff and always moans over the infirmities of age. He speaks Sanskrit. Similarly, a charioteer ( *sūta* ) speaks in a high tone.

# CHAPTER V

## FEELINGS AND SENTIMENTS

*Nāṭya* is the representation of every day life which is full of diverse activities prompted by different desires, longings and yearnings of a human being. The ordinary state of human nature is composed of passion which makes a man long for the attainment of the desired object with a consequent success or failure. This usual mental state of a being depends upon the three fundamental elements of Nature *(prakṛti)* noted by psychologists as *sattva, rajas,* and *tamas.* They are seldom found to be operating in their pure individual form. Generally, it is an admixture of any two or even at times of all the three that functions the entire machinery of human mind. These three elements in their admixed state generally behave in a compromising manner with the effect that one usually remains dominant at a particular moment and the other or others remain subservient to it. As a result of their operation, a large number of mental states are formed which become visible in the actions of mind, speech and body of a human being.

*Nāṭya* aims at the imitatation of these varied actions of a man represented through an actor or the body of actors. Such men whose psychological state and the consequent actions are imitated in the *Nāṭya* are not necessarily the persons whose character is reproduced, but it is also the poet whose make-up of mind is mirrored in the dramatic composition. Thus even the characters in a *Nāṭya,* irrespective of their personal traits, move in accordance with the impramatur of the dramatist, who is the whole and sole creator of his Universe and the monarch of all that he surveys.[1] Bhojarāja in this respect

1. "*Apāre Kāvya-saṁsāre kavir ekaḥ prajāpatiḥ* /
*Yaṭhāsmai rocate viśvam tat tathaiva pravartate*" //......

—Agni-purāṇa–339–X

rightly observes, "If the poet is æsthetic (*śṛṅgārī*), the whole universe is full of *rasa*, and if he is devoid of that sense, the external world is indeed all dry and insipid."[1]

It becomes then the very vital breath of a composition to delineate the different mental attitudes which a dramaturge does by means of presenting different characters noted above. A dramatist is, therefore, said to infuse the inner spirit in his characters which vivifies them and to present their varied states in accordance with the extraneous circumstances that make his characters real, and his composition realistic. It is only the realistic appearance of the human life through lively characters that makes the presentation charming and its enactment popular. The popularity, in fact, ensues from the sympathy which the spectators enjoy during the course of presentation made by the actors. The actors, as a matter of fact, imbibe the spirit of the original character who in himself bears the stamp of the poet's æsthetic heart and his susceptible mind. The presentation of different mental moods created in a character by a dramatist by means of so apt an imitation done by actors as to make the latter in unison with the self of the former is the height of the skill of enactment which results in producing similar feelings in the hearts of the spectators. The process of transference of feelings of the dramatic characters to the spectators by means of actors' faithful imitation is technically known as the relish or *Carvaṇā*. It is an outcome of the fusion of the spirit, a total agreement of hearts, a complete harmony of minds caused by the symphonic reproduction of tones, imitation of gesticulations and modes of action and an appropriate representation of situations by like costumes, manners, outward bearing and other environments. This is what is known as Emotional Response (*hṛdaya-saṁvāda*) which culminates into absorption — an absorption that transposes an individual from the mundane atmosphere to the realm of bliss, the *ānanda*

1. *"Śṛṅgārī cet kaviḥ kāvye jātam rasamayam jagat |*
*Sa eva ced aśṛṅgārī nīrasam sarvam eva tat." ||* — S. K. A. V. 3.

which is the source of repose ( *viśrānti* ) and springs from the enjoyment of *rasa*.[1]

The power of sympathy or the capacity to get into others' moods is the true test of the æsthetic sense ; and according to Bharata the creative power is the feature of a dramatist and the appreciative faculty is the characteristic of a spectator,[2] which verily distinguish both of them from the mass public and make for their cultural development. The presentation of feelings and their appreciation is, therefore, the cultural aspect of every representation ( *Nāṭya* ) and forms the kernel of the dramatic composition and the very soul of every poetry. Complex being the human nature, numerous are the activities of men as social beings which constantly give birth to various feelings. They die and rise and present all day long a transitory state of human mind. Such transitory moods are varied and incapable of enumeration ; yet some of them have made themselves prominent on account of their frequent and general occurrence and also due to their capacity to sway over the human conscience and to propel a man's activities from time to time. For this reason the great psychologist Bharata has tried to do the impracticable and has enumerated the most prominent of these mental states ( *bhāvas* )[3] by forming a group of thirty-three feelings which are of universal appeal. These feelings are engendered by certain causes known as *Vibhāvas* and create certain effects called *anubhāvas*.

Human career being blended with pain and pleasure with more of the former than of the latter, dejection or disappointment is a feeling of general experience which Bharata takes up first and calls it *Nirveda*.

1. "*Raso vai saḥ, rasam hi eva ayam labdhvā ānandī bhavati.*"

—Tait. Up. II-vii.

2. "*Yas tushṭe tushṭim āyāti śoke śokam upaiti ca /*
*Dainye dīnatvam abhyeti sa nāṭye prekshakas smṛtaḥ.*" //—N. XXVII–52.

3. The word *Bhāva* is derived from the root '√*Bhū*' with an instrumental suffix meaning a state which is the cause of an emotion.

1. Despair ( *Nirveda* ) : It is a feeling of fieing upon oneself. Such a feeling may be aroused by extreme indigence, down-trodden condition brought by some curse, great misery, or intolerance of a rival's glory, constant insults from the superiors, public censure, penal servitude, separation or loss of some dear kinsman.[1] It is also an outcome of the knowledge of the Truth or of the unreality of this world and other temporal relations.[2] The existence of despair is generally judged by tears and sighs and also by pensiveness.

2. Disgust ( *Glāni* ) : It is in the nature of moroseness or a particular type of uneasiness.[3] It arises from mental worries, weakness due to illness, amorous indulgence, loss of strength, fatigue, paleness, or languor. Lolling eyes and sleeplessness are some of the features that exhibit the existence of this mental state.

3. Hesitation ( *Śaṅkā* ) : It is a mental scruple born of the pricks of conscience which is guilty of some offence like felony, or high treason. This mood is often created by the commission of some sin or moral wrong.[4] Viśvanātha thinks that some impending cruelty to be done by another also causes such a mood.[5] According to his view, then, it is a state which is softer than the one found in consternation. It is expressed by the presentation of unsteady looks, hiding one's face, parching throat, licking one's own lips, turning of facial colour and tremour. Bharata believes that as an after-effect of this feeling, the face generally becomes dull and lustreless.[6]

4. Jealousy ( *Asūyā* ) : It is an incapacity to tolerate the virtues or accomplishments of another person. It is generally caused by the display of the attainments of the rival,

1. N. VII–28.
2. D. R. IV–9; S. D. III–142; P. R. p. 243, 1.
3. N. VII–30; D. R. IV–10; P. R. p. 243, 8; S. D. III–170.
4. N. VII–33; D. R. IV–7; Ś. D. III–14; P. R. p. 244, 1.
5. S. D. III–14.
6. N. p. 114, line 3 ( N. S. Edn. ).

his opulence and joys. It is to be expressed by the open declaration of the faults of the other, belittling his merits and by means of one's own attitude having downcast face, closed eyes and knitting of brows. In moments of overpowering sublimity such a state of mind results in censuring one's own self as well.[1]

5. Inebriety (*Mada*): It is an infatuated state of mind caused by the use of stimulants. Its after-effects vary according as the nature of the person differs. If he is noble and of harmonious temperament, the influence of intoxicants induces him to sleep; if he is passionate, he either indulges in music or bursts into peals of laughter. If he is dominated by inertia and belongs to a low class, he falls in hysterical fits, sheds tears or resorts to random talks or loud shrieks and abuses. Inebriety has different stages as well: in its initial stages it is depicted by means of indistinct voice, stammering speech, disconnected talk or faltering pace; in its slightly advanced stage it is betokened by waving of arms, tumbling down, staggered voice and reeling looks. In its virulent form which is to be shown only by reference to base characters it presents a slip at every step, loss of memory and frequency of sneezes and hiccoughs. In such a state the mouth of the person is sometimes full of foam or remains wide agape.[2]

6. Exhaustion (*Śrama*): It is a state of fatigue due to exertion either physical or mental. Heavy breaths, yawnning, twisting of limbs, rubbing one's own face or desire for massage are the few ensuants of the exhausted condition.[3]

7. Sloth (*Ālasya*): It is that state of mind which is produced by want of energy. It may be due to over-work, hunger, uneasiness of mind or indisposition. With some

1. N. VII, 36, 37; D. R. IV–17; S. D. III–166; P. R. p. 244–7.
N. B. There is mostly an agreement among the different canonists here, hence only divergent views are noted.
2. N. VII–38, 43; S. D. III–46b; D. R. IV–21; P. R. p. 245, 1.
3. N. VII–47; S. D. III–146a; D. R. IV–12; P. R. p. 245, 7.

characters, however, it is a natural mood. In case of women such a condition is also a result of pregnancy. It is to be brought forth by means of showing disinterest in every action, quiet posture, moroseness or sleepy condition.[1]

8. Depression ( *Dainya* ) : It is caused by mental worries, squalor or even by a particular type of disease. It is depicted by uncleanliness, heaviness of body and pallour and lack of energy.[2]

9. Anxiety ( *Cintā* ) : It is a mental state resulting from loss of power or wealth or from obstacles in course of one's success. It is generally shown by heavy sighs, meditation, thinness of body or by brooding mood. It also causes absent-mindedness, recklessness and inattention. It weighs heavy on one's heart or corrodes the inner senses. Coupled with this, fortitude should always be shown in higher characters ( of *uttama-prakṛti* ).[3]

10. Silliness ( *Moha* ) : It is occasioned by some divine frown, anger of some one superior, an unexpected calamity, grave disappointment and reminiscences of previous associations, privations and hostilities. It should be presented in the form of senselessness, reeling sensation, sudden fall on the ground and staggering looks.[4]

11. Remembrance ( *Smṛti* ): It is recalling to mind the past experiences of pleasure and pain occasioned by sleeplessness, physical illness or observation of similar items or actual reference by another. The mental state is to be expressed by nods of head, knitting of brows, investigating looks and inquisitive expression of face.[5]

12. Content ( *Dhṛti* ) : It is a delightful mood created by intense satisfaction or knowledge of truth, acqusition of

1. N. VII–48; S. D. III–155; D. R. IV–27; P. R. p. 246, 1.
2. N. VII–49; S. D. III–145; D. R. IV–14; P. R. p. 246, 9.
3. N. VII–50,51; S. D. III–171a; D. R. IV–16a; P. R. p. 247–5.
4. N. VII–52, 53; D. R. II–26; R. G. p. 97, 13; S. D. III–150; P. R. p. 248–1.
5. N. VII–54; R. G. p. 94, 17; S. D. III–162.

power, extreme devotion to God or *guru*, practice of religion, and duty, and high standard of morality. This condition of mind is free from fear or sorrow. It is to be shown in the shape of general indifference without extreme passion for gaining some object or grief in case of want of something.[1]

13. Bashfulness (*Vrīḍā*): It is a state both of modesty and of shame. Any transgression of limits or sense of repentence creates such a state of mind. It is expressed as a result of shyness and the first affectation of love. It is shown by means of dullness in eyes, lowering of the head, scratching of nails, muttering of words, scribbling of some text, rocking a ring up and down in one's own finger, gentle touches frequently done to one's own plait of hair, feeling one's own clothes often or squeezing the frill of a garment and similar other features.[2]

14. Inconstancy (*Capalatā*): It springs from affection, hatred, intolerance, envy and sense of opposition. It is in the shape of the lack of uniformity of action and behaviour. According to Bhojadeva it is an outcome of the desire to make oneself conspicuous.[3] It, however, leads to extremes, such as termagant speech, severe reprimands, vapulations, arrests, assasinations and the like.[4]

15. Joy (*Harsha*): It is a state of light-heartedness, a pleasant mood. It owes its existence to the achievement of a longed-for object, an association with a beloved or a dear kinsman, prosperity or some favour shown by the superiors. It is expressed by means of blooming face, sprightly glances, courteous speech, vivid smile, horripilation, perspiration, thrilling limbs and even flow of cool tears.[5]

16. Agitation (*Āvega*): It is a state of perplexity or flurry. This mood is of frequent occurrence and has a plurality of reasons behind it. The nature of flurry varies both

1. N. VII–56, 57; R. G. p. 98, 1. S. D. III–168.
2. N. VII–52, 53; R. G. p. 96 bottom; S. D. III–165a.
3. S. K. A. V–149.
4. N. p. 119–Ll. 13-15; R. G. p. 115 bottom; S. D. III–169a.
5. N. p. 120, 1-3; R. G. p. 94, 6; S. D. III–165b.

in its kind as well as in its after-effects according to the nature of its cause. It may be due to some portentious phenomenon *(utpāta)*, a strong gale, a conflagration, torrential rain, presence of some wild animal, some dismal tidings, invasion by an enemy or some other physical injury. Sometimes even a sudden happy news also causes a flurry.

Each one of these types may have again different reasons to cause a peculiar type of flurry; e. g. an agitation occasioned by some veritable portent may be due to fall of a meteor, peals of thunder, lightning, appearance of a lodestar or an eclipse of the Sun or the Moon. Such an agitation is to be portrayed by means of distress in limbs, standing aghast, loss of facial colour or a wonderstruck posture. An agitataion caused by a strong gust of wind be presented in the shape of veiling oneself, rubbing one's eyes, tightening clothes or acceleration in pace of walking. The mood of flurry brought out by excessive rainfall may be shown in the form of squeezing one's limbs, running away speedily, use of umbrellas, stucking up of garments and the like. Conflagration resulting in a flurry is to be put forth with an atmosphere filled with smoke and the characters to be portrayed with their eyes watering with tears, reddened face, a hurried exit, and distressed limbs. The flurry caused by the presence of wild beasts becomes remarkable by a quick exit, sudden shriek, fright, standing of hair on their ends, and constantly looking behind. With sighs and shrieks, groaning lamentations, loud outbursts of cries, sudden departure from the spot and stunned vacany of mind, an agitation caused by the dismal tidings is to be presented. Flurry occasioned by foreign invasion or an attack of thieves or similar use of pressure is to be shown by a chaotic disturbance involving some sudden action, resort to arms, scaring, indignation or in certain cases even with a thoughtful brow. Hearing of some very good news may also cause flurry which may be demonstrated by a sudden jump, clamping in a seat, embracing the news-bearer, putting on a gala dress, jubilation, horripilation or even a flow of cool and joyous tears.[1]

1. N. p. 120, 121 ; R. G. p. 112, 9; S. D. III-143, 145a.

Bhojarāja has replaced *Sambhrama* for *Āvega* and calls it a flurry caused by a particular type of appreciation.[1]

17. Stupor ( *Jaḍatā* ) : It is that mental condition in which all sense of appreciation is stupefied. It is caused by protracted illness, witnessing of a horrid sight or hearing some grievous news. It results in dumb-foundedness, steadfast gazes or loss of energy and physical movements.[2]

18. Conceit ( *Garva* ) : It is a mental attitude swollen with egotism. It springs from power, opulence, high status, and more so from consciousness of one's high rank and birth, handsome figure, charming youth, dauntless courage, invincible strength or unparrallelled learning, skill or any other art. It is to be portrayed by means of contemptuous behaviour with others, irresponsiveness, gazing at one's own self, sarcastic smiles, rough manners, insulting demeanour, affected deportment, disregard shown to elders, presumptuous speech, insolent mode of walk and such other ways of assumption of airs.[3]

19. Despondency ( *Vishāda* ) : It is an attitude which shows an utter loss of vigour. It may be due to failure of purpose, want of expedients to achieve success or fall of some irremediable misery.[4] According to Jagannātha it is also an outcome of repentence for one's own wrong doings or offence to the *guru* or the king.[5] It may be exhibited by such actions as attempting for alliance in quest of helpers, or finding out means. Even lack of zeal, disinterest or failure of the persuasions of others also demonstrate a feeling of despondency, which among the low characters specially causes physical restlessness, parching of lips, drowsiness, heavy breaths or frequent licking of either ends of the mouth.[6]

1. S. K. A. V–160.
2. N. VII–60; R. G. p. 112 bottom ; S. D. III–148.
3. N. p. 122, 1; R. G. p 103, 3; S. D. III–154.
4. N. p. 122,6; S. D. III–167.
5. R. G. p. 11 top.
6. D. R. IV–31. ( also Avaloka )

20. Eagerness ( *Autsukya* ) : A mental attitude which craves to gain the desired object without further loss of time is eagerness. It arises from the separation from one's beloved, craze for the union with the same, or constant remembrance of the desired object. It becomes evident by long sighs, lowered face, pensiveness, sloth and laziness.[1]

21. Slumber ( *Nidrā* ) : It is a state of stillness of mind. It arises from weakness, fatigue, exertion, indolence, wakefulness, gluttony or anxiety. With low characters, it is somewhat natural too. It is imitated by a show of yawning, closing of eyes, worn-out face, fit of drowsiness, staggering looks, inhaling and exhaling of breaths, feebleness in limbs and cessation of activities, snoring and snorting.[2]

22. Catalepsy ( *Apasmāra* ) : It is a diseased condition of mind caused by intolerable separation, extreme grief, horror, a ghastly sight, possession by evil spirits, residence in desolate homes, uncleanly habits or disturbance of humours. Throbbing, tremour, sighs, tumbling down, random movements, perspiration, fit, foaming mouth, licking by tongue and unseemly behaviour are a few noted after-effects of the epileptic condition of mind.[3]

23. Vision ( *Supta* ) : It is a conscious state of sleep. It follows slumber. Long breaths, snoring, stillness of limbs, closed eyes, inaction of outer organs and prattling are the symptoms which proceed from dream.[4] Paṇḍita-rāja calls *supta* as synonymous with dream and considers prattling ( *jalpa* ) as its after-effect. He disagrees with Bharata and thinks closing of eyes, stillness of limbs and the like features to belong to sleep, and not to dream as its distinctive characteristics.[5]

1. N. p. 123, Ll. 6–8; S. D. III–157; R. G. 103, 17; D. R. IV–33.
2. N. p. 123–Ll. 1–5 ; R. G. p. 111 bottom ; S. D. III–159; D. R. IV–32.
3. N. p. 123, 13-16; R. G. p. 115, 7; S. D. III–153; D. R. IV–25.
4. N. p. 124, Ll. 5–7; S. D. III–152.
5. R. G. p. 105, 7.

24. Wakefulness ( *Vibodha* ) : It is a state of consciousness regained after sleep. Breach of slumber, indigestion and tumult are the few causes of *Vibodha*. It is demonstrated by yawning, rubbing the eyes, straightening of limbs and snapping of fingers.[1] According to some psychologists state of wakefulness is also attained by loss of ignorance or removal of nescience. Freedom from false notions also fosters the awakened attitude.[2]

25. Wrath ( *Amarsha* ) : It is a perturbed state of mind or an infuriated mental attitude. It is caused by disobedience of the inferior, insolent treatment, insulting behaviour, or an impeachment of authority, status, learning or wealth, or an infringement of a right. It is to be indicated by redness in eyes, furious inhaling of breaths, loud speeches, harsh tone and taciturnity. At times, even a pensive pose, busy finding out means of retaliation or avenging for the wrong done goes to suggest a wrathful attitude.[3]

26. Dissimulation ( *Avahitthā* ) : It consists in hiding one's appearance or an attempt to appear in a manner different from what it actually is. It is an outcome of shame, awe and cunning. Uttering falsehood, giving circuitous replies, a sham show of fortitude, boldness and self-assumption are the few characteristics which betray an attitude of dissembling.[4]

27. Acrimony ( *Ugratā* ) : It is an attitude of sternness caused by beseige, arrest of an offender, false statement or a reconitre with a foe.[5] Paṇḍita-rāja Jagannātha, however, calls it as a non-plussed attitude, full of vehemence which makes one feel in terms of "what to do of this person who wronged me thus in the past" ![6] The acrimonious

1. N. p. 124, 13; S. D. III–151.
2. R. G p. 106.
3. N. pp. 125, Ll. 3–5; S. D. III–156; R. G. p. 107, 8; D. R. IV–18.
4. N. p. 125, Ll. 10–15; S. D. III–158; R. G. p. 108, 1.
5. N. p. 125 bottom; S. D. III–149a; D. R. IV–15.
6. R. G. p. 108, 13.

attitude is to be shown by attempts of belabouring, capturing, scolding and cudgeling.[1]

28. Determination (*Mati*): It is a mental attitude which forms definite conclusion gained by the study of the *Śāstras*, observation of facts, deduction from given data and a firm belief in one's own convictions. Removal of doubt, instructions to others, self-assurance and acting upon conclusions drawn are the few features of the determined attitude of mind.[2]

29. Illness (*Vyādhi*): According to Bharata it is due to the disturbance in humours. It results in fever or similar diseases.[3] Paṇḍita-rāja defines illness as a state of mental uneasiness caused by constitutional sickness or a particular malady in the shape of being love-lorn or by a shock due to some severe loss.[4] Bhojadeva has the same view.[5]

Sluggishness of limbs, heavy respiration, debility, loss of energy are some of its ensuants.

30. Derangement (*Unmāda*): It is a loss of mental equilibrium, a disorderly state of mind. Such dementedness is often due to some shocking death of a kinsman, sudden loss of wealth and possessions, continued woeful condition of life, unbearable grief, separation from the beloved, fit of insanity, disproportion of bile, phlegm or the wind in the body. It is to be depicted by untimely weeping, inopportune laughter, regular shoutings, random talk, wanton movements, rolling in mud, splashing in turbid water, beating one's own limbs, biting others, putting off clothes, throwing articles that are nearby, and through such other irrational deeds.[6]

31. Mortality (*Maraṇa*): What is to be understood by this state is not the actual cessation of life, which is the

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1. R. G. p. 108.
2. N. p. 126, Ll. 4–8; R. G. p. 103 bottom; S. D. III–163.
3. N. p. 126, Ll. 9–15; S. D. III–164a.
4. R. G. p. 104, line 7.
5. S. K. A. V, 158.
6. N. p. 127, Ll. 3–11; R. G. p. 109, 5; S. D. III–160.

etymological sense of the term. Death is forbidden to be presented on the stage. It is, therefore, the proximity of death, the condition of impending loss of further breath which is the meaning of the term of mortality. It may be due to a fatal blow of a weapon, fall from a height or an attack of an animal, incurable stage of illness, deadly effect of some poison or a snake-bite. Rolling on bed, ghastly looks, blackening of face and nails, moistening of nose, jolting quiver; convulsions, senselessness and stupor are some of the *pre-mortem* features of a person.[1]

32. Fright ( *Trāsa* ) : It is an afflicted condition of mind. It is often caused by the roar of clouds, and of fierce animals, thundering noise, bolt from the blue, trumpet-sound of a battle and similar other circumstances. The after-effects of this mood are squeezing of limbs, scaring away from the odd situation, hiding oneself in a place of safety, stunned condition of body, choked voice, tremour, screaming and horripilation.[2]

33. Dubiousness ( *Vitarka* ) : Want of determination presents the mental situation of doubt. Sometimes lack of confidence is also responsible for the rise of this feeling. The situation is generally expressed by means of lolling of head, inquisitive brows, searching looks, cautious steps, careful statements and direct queries as well.[3]

Sāgaranandin appropriately omits *Supta* from his list of thirty-three transitory moods and inserts in its stead another important mental attitude of Serenity ( *Śauca* ).[4] It is caused by the analytical study of the Cosmos and is a result of ontological pursuits. It is an outcome of discrimination, and it becomes visible in the form of straightforwardness of behaviour, self-control, absence of perturbance, truthfulness and content.[4]

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1. R. G. p. 109 ( fn. Kāvya-pradīpa agreeing ).
2. N. p. 128 bottom; R. G. p. 104,14. (contra N. p. 127,12 bottom).
3. N. p. 129, 3; R. G. p. 110, 8; S. D. III–171.
4. N. L. R. Ll. 2089 et seq.

All canonists, Dhanañjaya, Rāmacandra and Guṇacandra, Śiṅga Bhūpāla, Śāradātanaya, Acyuta Rai, Hemacandra, Daṇḍin, Vidyādhara, Vidyānātha, Mammaṭa, Śrīkṛshṇa Kavi, Viśvanātha, Viśveśvara and Sāgaranandin and others follow Bharata in counting these mental attitudes to be thirty-three only. Paṇḍita-rāja, however, observes a possibility of many more such states, but thinks that Bharata's list is wide enough to cover all prominent attitudes which are worthy of special mention.[1] Bhojarāja also agrees to this view, but has different names, mostly synonymous, for some of these transitory states; e. g. he chooses to call *Maraṇa* as *Pralaya, Vitarka* as *Ūha, Autsukya* as *Abhilāsha, Moha* as *Mūḍhatā, Vyādhi* as *Gada* and *Āvega* as *Sambhrama.* He, however, excludes *Apasmāra* from his list and suggests *Cittārdratā* or quick thinking as an emotional state which stirs or causes fusion of mind for no apparent reason.[2]

These feelings are called *Vyabhicāri-bhāvas* or transitory states, for they are susceptible to any major feeling or emotion of longer duration. Moreover, they can subserve, as prevailing only for a while, and arouse any other permanent state of mind, whether it may be soft or harsh, erotic or heroic. As they can move along freely with any other strong emotion, they are otherwise termed as the *Sañcārī Bhāvas* as well.[3] They may have their respective causes which give birth to these attitudes and are called the *Uddīpana Vibhāvas* or excitants, and they have their own after-effects on the personality of an individual and are distinguished as the *Anubhāvas.* Both the *Vibhāvas* and the *Anubhāvas* of each one of these states are mentioned above so as to help the detection of the particular state of mind at the moment in a character.

Apart from these transitory states there are a few involuntary ones inasmuch as they are self-existent. They are the natural consequences of some of these feelings and exhibit

1. R. G. p. 118, Ll. 3–13.
2. S. K. A. V–149.
3. They are translated generally as Transitory States, or Auxiliary Moods or Ancilliary feelings.

themselves of their own accord. Since they are the very characteristics of human flesh and blood, they are called the *Sāttvika-bhāvas* [1]; and they cannot be forcibly or artificially brought out. They donot pertain to any particular emotion, and appear freely with one or more attitudes of mind. They are recognised by all the canonists as eight in number and are described as given below :

## SĀTTVIKA BHĀVAS

1. Perspiration ( *Sveda* ) is a natural consequence of exercise, heat, exhaustion, sickness, anger, excessive joy, bashfulness or restlessness.

2. Stupefaction ( *Stambha* ) is an outcome of wonder, grief, some disease, fear or an ecstatic joy.

3. Tremour ( *Kampa* ) is a result of cold, fear, anger, joy, senility, some peculiar physical contact or disease.

4. Tears ( *Aśru* ) proceed from jubilance, lack of fortitude, smoke, use of collirium, yawning, grief, or consternation. Even steadfast gaze, extreme cold or certain diseases are capable of producing tears. According to the poetic belief, tears proceeding from excessive joy or ecstatic exultation are supposed to be cool, and are distinguished as *Ānandāśru* from what are known as *Śokāśru* which trickle out on account of bereavement or grief, and are conceived to be hot.

5. Horripilation ( *Romāñca* ) is a physical state in which hair stand on their ends on account of the epidermic contact or fear, excessive cold, joy and anger, or due to bodily infirmity or some disease.

6. Change of voice ( *Svara-bheda* ) is caused by an intoxicated state of mind, old age, sickness, or by fear, anger or joy.

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1. They are called *Sāttvikas* because the actor while representing assumes the same *sattva* or bearing as the original characters did. N. p. 130, 3 seq.; S. D. III–134–140a; D. R. IV–4, 6; R. S. I–298 seq.; N. L. R. Ll. 2096–2130; B. P. p. 30,19 seq.; N. D. Vv. 148–15.

7. Swoon (*Pralaya*) may spring from some shocking event, unbearable grief, extreme exertion, over-dose of stimulants, use of poison, protracted sleepleessness or physical strain caused by beating, flogging or some other grievous hurt.

8. Pallor (*Vaivarṇya*) is a change in the colour of the complexion or loss of bloom on a human face. It is generally due to some hesitation, dejection, grief, or failure of purpose. Change of colour is wrought by intoxication, wrath and acrimony as well. In the latter case, the face gets copper-coloured, and eyes are reddenned. Any change in the normal hue of the face is called *Vaivarṇya.*

Rūpa Gosvāmin very appropriately considers that these physical states belong to four different grades according as their expressional values differ, and figuratively names them as fumade (*dhūmāyita*), flagrant (*jvalita*), gleaming (*dīpta*) and aglow (*uddīpta*) on the analogy of the existence of fire which becomes only surmisable in its smoky form, visible when it is burning, bright when inflamed, and brilliant when it is blazing. Similarly, when a consequential state existing all alone or grouped with another is only in an inferential stage and is capable of being concealed, it is said to be in the fumade form.[1] When a particular mental state coupled with one or two allies assumes a noticeable form and can be concealed only with great difficulty, it is said to be in a flagrant form.[2] When a feeling associated with a larger number of its auxiliaries (say, three, four or even five) becomes so manifest as cannot be concealed it is said to be in its gleaming bright form.[3] Once after becoming manifest it develops into a full-fledged form it is said to have blazed aglow.[4] Rūpa Gosvāmin further adds that the consequential states look very charming when they have thus assumed their brilliant (*sūddīpta*)

1. Refer Locana-rocinī : "*Īshad-vyaktā apahnotum aśakyā dhūmāyitā mataḥ*" — U. N. M. p. 338, 7.
2. Ref. L. R. p. 339 bottom. "*Śakyā kṛcchreṇa nihnotum jvalitāḥ.*"
3. "*Saṁvarītum aśakyāste dīptā dhīrair udāhṛtāḥ*"...Ibid. p. 340, 5.
4. "*Ārūḍhā paramotkarsham uddīptā iti kīrtitāḥ*"...Ibid. p. 340, 8.

form ; and they then help a good deal in the manifestation of the prevailing sentiment.

## STHĀYI-BHĀVAS

A close analysis of the nature of the different mental states noted above, makes it evident that they are incapable of developing themselves to such an extent as may enable them to hold sway over a character for a certain length of time. For, their effect is generally of very short duration. To illustrate, suppose there is a rise of anger ( *amarsha* ). It is provoked by the sight of the wrong-doer. As a consequence, a person affected with *amarsha,* scolds the wrong-doer, vapulates him or otherwise punishes him. After its expression in any of these ways, it cannot, after all, last long ; it must subside and give room to another attitude. It cannot even afford to recur often and thus hold ground for good for want of frequency and continuance. Moreover such a state cannot be conclusive in itself so as it could be the be-all and end-all of all the activities of a character. All that it can be, is only in a provocative form, always leading to a further query as to why does it after all arise and, in fact, what it is essentially due to.[1] Once its root-cause is thus found out, it becomes evident that it is a passing

1. An illustration will make the position clear. For instance, when Dushyanta craves to visit the hermitage a second time in the Śākuntala and asks his friend to find out means for doing so, it clearly brings out his mental attitude in the form of eagerness ( *autsukya* ). After the mainfestation of this *autsukya,* the query starts as to why Dushyanta is loath to return home and craves to be there. What in fact is this *autsukya* for ? The reply is that the eagerness is for the sake of catching a glimpse of Śakuntalā, which at once expresses his *rati* for her. Dushyanta is found in a mood of anxiety ( *cintā* ) in the second Act and has lost interest in all other pursuits in life. The state of *Cintā* is very vividly known by the reader, but the suggestion of *Cintā* does not stop by itself. It further leads one to infer as to why this *Cintā* at all is. The reply would be that it stands for finding out expedients to meet Śakuntalā. After a long lapse of time let Dushyanta be approached, and in the

attitude, and is only subservient to some thing more enduring,

sixth Act he is once again found in the state of disinterest (*glāni*), when one hears that he has prohibited the holding of the vernal festivities. It becomes subsequently associated with despair (*nirveda*) when he expresses that his ancestors receive libations from him with a luke-warm interest. Both the states verily become evident, but they donot rule long, since no sooner they become manifest, than they loudly ring the bell to ask what is this *glāni* or *nirveda* in the mind of Dushyanta due to, and the answer is : that it is for reasons of his separation from Śakuntalā or hopelessness in the matter of regaining her. This hint does strike the note; and the tune is of Dushyanta's *rati* for Śakuntalā. Even in a picture of Śakuntalā drawn by Dushyanta, he finds a bee attacking Śakuntalā's face and he goes to threaten him with the words, "in case you would thus offend, I would cause you to be arrested within the petals of the lotus-flower." This ejaculation not only brings out the existence of wrath (*amarsha*) in the mind of Dushyanta, but immediately hints a sense of jealousy (*īrshyā*) against the rival bee. Almost in the next moment, when his friends remind him that after all it was only a picture, the mental state of frenzy (*unmāda*) becomes evident to every reader. But then what happens, *asūyā* has disappeared, there is no more threat, that *amarsha* has evaporated and *unmāda* also seems to lose its effect. All the same, the inquisition is there as to why this *amarsha* and *asūyā* are there, and due to what there is this *unmāda*. A moment's thought gives a flash that there is *the* existence of the emotion of *ratī* in the mind of Dushyanta for Śakuntalā, which has, at every step manifested itself, whether it may be through anger or anxiety, which prove to be the states evanescent in nature, rising and subsiding. Yet there remains a constant current of some mental state which pervades throughout all the activities and mental attitudes of the character. This pervading state of mind is more effective; it holds sway for a long duration, develops itself in process of time, and despite several transitory under-currents, it seems to flow like Tennyson's Brook which is conspicous in its mode, "Men may come and men may go,
But I go on for ever."

which has, in fact, gained a strong hold latently over the character of that individual. Thus the latent moods are ruling states of mind which are promoted by a variety of transitory states. The distinction becomes quite clear, for it divides the mental attitudes into transitory and permanent ones. The transitory one can subserve any of the permanent emotions and help in its manifestation. Hence the former are called only *bhāvās* or *vyabhicāri-bhāvas* and the latter ones as the *sthāyi-bhāvas*. Briefly they may be better distinguished by calling them feelings and emotions respectively. In this sense, feelings are not deemed competent to abide by the continuous interest of a character which is evinced only by the lasting emotions that are more powerful and strong enough to retain themselves till they transform into a relishable state of *rasa* or sentiment. While drawing a line of demarcation between the two subtleties of mind, no hard and fast rule can be easily and successfully enunciated, yet the convention evolved by a large number of canonists has admitted eight mental states to the category of lasting emotions (*sthāyins*), deemed capable of maturing into a relishable state (*āsvādyatā*).

They are :

1. Love (*rati*): It is an emotion of amor prevailing in the mind of a man by reference to a woman, or in the mind of a woman by reference to a man. It becomes a permanent state only if it subsists between persons of opposite sex, and is a desire to achieve conjugal pleasures. It has many forms and stages which deserve a detailed analysis here.

When the feeling of *rati* is conceived in its abstract form as distinguished from its operative part, it is called *rāga*. By reference to some tangible object it means interest and begins with a very fundamental state of liking of one for the other. This primitive liking gradually develops into a sense of partiality or identity of purpose which creates a feeling of being kindred (*atmīyatā*). The latter notion gives place to *rāga* or interest. When the *rāga* in the heart of one is responded to with a similar interest by the other, it becomes '*anu-*

*rāga*'; for, it becomes a continuous flow of bilateral *rāga*. This mutual interest in its lasting form[1] becomes the subject-matter of dramatic delineation. No sooner it arises than its progress can be perceptibly marked and it takes its own course. For, when the mututal interest gains some ground it becomes *Premā*, and there is no break in it in spite of reasons to the contrary. Just as the rising Sun melts a lump of butter similarly the rise of *premā* melts the heart. In its molten form it then becomes *sneha*, and it pervades all the activities. When *sneha* has gained strength, it has its own anticipations and it holds sway over its object. This complete mastery scares away the sense of fearful submissiveness and replaces assertiveness. *Sneha* in its assertive form is what the sensible call *māna* or strong affection. It should be noted that only in this stage and further beyond, sense of indignation can find room, for there is no wrath without intense love. This love-bedaubed wrath plays an important rôle in the amatory career of a lover. *Māna* develops into *praṇaya* which is unflinching affection.[2] Its nature is described by the psychologists as an affection not shaken even by a thousand faults.[3] Beyond the stage of *praṇaya*, affection becomes the real *rāga* purified by numerous ordeals and proved true by a thousand tests. The continuous *rāga*, which, in spite of its long enjoyments gives fresh fervour in every contact with its object, is an evergrowing *rāga* or *anurāga*. The adage, "Love is never stale" really pertains to the stage of *Anurāga*.[4] The concen-

1. The interest which wanes and ultimately sinks or tends to deal a fatal blow to the sentimental rise and proves only a flinching interest has no *locus standi* in the forum of the dramatic art.
2. Cf. Bhavabhūti : "*Premārdrāḥ praṇayspṛśaḥ.*" – Mā. Mā. V–7.
3. Ref. Bālabodhinī on the Kāvyaprakāśa p. 100 Line 10 ( BSS. ).
4. The word, *anurāga* is used as a stage above *rāga* in two contexts : one in the earlier paragraph which notes the *rāga* and *anurāgā* as the component parts of *rati* in which case the prefix '*anu*' means '*paścāt*' so as the *rāga* of one and *anurāga* of the other compose the *sthāyi-bhāva* of *rati*. Here *anurāga* and *rāga* are noted as the two stages of development of *rati*, in which case the prefix '*anu*' means '*anusyūta*' marking continuous *rati*.

trated *anurāga* is the quintessence of love ( *bhāva* ), the acme of affection making one in unison with the other, with the effect that the life of lovers becomes ever jovial even in the midst of all odds and evens.[1]

The course of love is thus conspicuous by its different stages each of which has its own types and characteristics worthy of brief mention here :

i. *Premā* : It is that stage of interest which is not lost in spite of apprehended reasons for the same. It could be again an ordinary *premā*, a middling one, or a developed one. The ordinary one sometimes suffers from casual forgetfulness or indifference on either side. The middling one always needs mutual expression, or otherwise it stands the risk of sinking. The developed one makes one wistful for the company of the other.

ii. *Sneha* : It awakens the consciousness of *premā* which is in itself in fully developed form. It melts the heart and hence it justifies its name. It marks that stage of interest which never brings in a point of satiety. No amount of association can cause a surfeit of satisfaction. It emerges not only from closer contacts, but even a distant glance, mere narration or the reminiscence of the object of interest makes the heart brimful of love. When high density of affection is attained by the molten *sneha* owing to a cool demeanour of mutual regard ( *ādara* ) and its sweetness is relished in the midst of divergent feelings, it is said to have a butyraceous *(ghṛta-sama)* character on the analogy of heated butter which becomes gradually dense when it comes in contact with cold temperature and is relished only in combination with other associates like sugar and jelly. When *sneha* developes into a notion of extreme identity

Cf. Bhavabhūti's standard in :

*Advaitam sukha-duḥkhayor-anuguṇam sarvāsvavasthāsu yat,* /
*Viśrāmo hṛdayasya yatra jarasā'pyasminnahāryo rasaḥ* /
*Kālenāvaraṇātyayāt pariṇate yat sneha-sāre sthitam,*
*Bhadram prema sumānushasya kathamapyekam hi tat prāpyate* //

U. R. II–७,

and creates a feeling of total affinity, it is said to belong to the melleous character. Just as honey can be tasted by itself and contains different flavours, and is both warm and intoxicant; similarly when the sweet charm of *sneha* is palpable in itself and is warm and cordial in nature, and maddening or infatuating in effect, it is *madhusama* and belongs to the melleous type.

iii. *Māna :* When a fresh piquancy is relished in course of the advanced stage of affection on account of naively perverseness it is known as the assertive affection ( *māna* ). It is again either gallant ( *udātta* ) or gay ( *lalita* ). The butyraceous affection ( *ghṛta-sama sneha* ) develops into the gallant type of *māna* which is interspersed with an occasional submissiveness ( *dakshiṇatā* ). The melleous affection (*madhu-sneha*) develops into *lalita māna* and smacks of crookedness and independence of mind. It is generally seen among those ladies who hold their sway over their lovers ( *svādhīna-patikā* ).

iv. *Praṇaya :* When *māna* results in gaining a certain amount of confidence, it becomes *praṇaya,* because it cannot be shaken at any cost. In its modest form it is known of a friendly ( *maitra* ) type, but when it becomes free from all sorts of hesitation and awe, it turns into a commanding intimacy ( *sakhya* ).

v. *Rāga :* When on account of the exuberance of *praṇaya,* even some misery or affliction appeals to the loving heart as a pleasure it is *rāga* or attachment. It is felt more conspicuously in the state of separation. Etymologically, *rāga* means a colour ; and that love, which can dye even unpleasant situations with a lepid colour, is called *rāga.* This dye ( *rāga* ) is again analogically called blue (*nīlīma*), or crimson (*raktima*). This division is based upon the nature of fastness and brilliance of colour. The blue one is again of two shades : one is *nīlī* or of indigo colour, and the other is *śyāma*[1] or the mazarine.

1. *Nīlī* and *Śyāmā* are the two varieties of an indigo plant, the fruit of the former gives a light azure brinjal-like colour, whereas of the fruit of the other, the colour is dark-blue like that of a watery cloud.

The *nīlī rāga* is that which has no danger of abatement. It is firm and unswerving attachment, but is not gaudy in appearance. It is generally hidden in the mess of different feelings. Such is the hue of the butyraceous affection. The *śyāma rāga* differs from the former only in this respect that it is slightly vivid and brilliant, since it is associated with such other elements as timidity, jealousy and dissimulation ( *avahitthā* ).

The attachment even in its crimson colour is of two kinds : *kausumbha* and *māñjishṭha*. The former is of saffronic colour, it is quick and bears a sprightly hue, all the same it is susceptible to any other colour. Just as the colour of saffron is feeble, so also the attachment is fickle. It, however, shines in its own way. It is generally available in the case of sly lovers. The second in this type is the *māñjishṭha rāga* or an attachment of madder colour. It is a deep red colour and a very fast one; and unlike the *śyāma* one it does not require any other element to support it. It deepens with constant use and brightens of its own accord. It assumes lustre even with subsequent washes. Such an attachment is always fresh and fast as the madder colour.[1]

Some canonists believe in a third pattern, which they call the *lākshā-rāga* or an attachment of the lac colour. It is bright and gaudy as compared to the madder colour and is brought out with prominent presence of womanly embellishments.

vi–vii. Further two stages of attachment, viz., *anurāga* or the verdurous attachment which is ever fresh ; and *bhāva*, the transcendent emotion of love are so unfathomable in their essential characteristics that they donot admit of any further classification.

1. Viśvanātha observes this variety of colours belonging to attachment ( *rāga* ) only in case of the *Pūrva-rāga*. Whereas the accomplished love may as well display these different colours during its subsequent stages of separation, the view of Viśvanātha is rather too limited. ( Vide S. D. III–195 ).

This presents the entire scope of the lasting emotion of amore ( *rati* ) capable of being experienced in its varied stages like the sweetness of sugar-cane which can be relished in various forms by its juice, treackle, juggery, sugarcandy and sachrine.

2. Grief ( *Śoka* ) : It is a particular emotion in the form of affliction caused by the death of some dear kinsman or due to some serious loss.

3. Wrath ( *Krodha* ) : It is an emotion of hot indignation, caused by some serious offence or a wrong done by another, like the one in killing a child, the *Guru* or any other dear relative, or by means of some gross insult.

4. Fortitude ( *Utsāha* ) : It is a mental attitude in the form of energetic elevation of spirit which arises from recollections of the other persons' charity, valour or similar imitable virtues. This state of mind belongs only to sublime characters.

5. Terror ( *Bhaya* ): It is a mental condition in the form of the apprehension of consequences. It arises in the mind of a person who is exposed to some grave risk. Unless there be some great danger from which the apprehension proceeds *bhaya* does not become an emotion, for in ordinary cases of fear, it is only a subservient feeling known as alarm ( *trāsa* ).

6. Humour ( *Hāsa* ) : It is a state of gay cheerfulness arising from ludicrous scenes, as deformity of another person, his sudden slip or any other untoward situation.

7. Disgust ( *Jugupsā* ) : It is a spirit of hesitation caused by horrid and ghastly scenes.

8. Surprise ( *Vismaya* ) : It is a state of astonishment created by the sight of extraordinary things or by an unanticipated experience.

There are psychologists who believe that there are some more mental states which can be lasting as the other ones noted above, and become capable of dominating over other subordinate feelings. There is no doubt that there could be more than

the classical number of eight, for the number of these emotions cannot be limited to any definite figure. An emotion is a leading attitude, and any attitude which can stand by itself and carry on with others can be raised to the status of a principal emotion. Bharata is very clear on the point, when he says that an emotion ( *sthāyin* ) is like a king among his subjects or a preceptor among his pupils. The subjects and pupils come and go, yet the king or the preceptor remains as a guiding factor, so also the transitory states rise and fall, yet the permanent feature remains, which is the *sthāyī bhāva.* A *sthāyī bhāva* is found in every phase of action and is compared to a diluted piece of salt which remains invisible in every drop of water. It does not lose its existence due to feelings either apposite or discordant. That is why they are looked upon as Durable states.[1] With these attributes the following are a few more *bhāvas* which are capable of becoming *sthāyins* in the opinion of the later canonists.

1. Disinterest ( *Nirveda* ) *:* It is not an attitude of despair nor a pessimistic attitude which is capable of being a *sthāyin,* for, such condition of hopelessness presupposes the existence of yearning for an object, which is expressive of *rati.* So in this sense, *nirveda* can only be a subordinate state. But despondency caused by the unsubstantial nature of everything around oneself and consequent disinterest in the worldly activities which arises from the realisation of Truth and results in an ecstatic joy in the form of total absence of all longing ( *tṛshṇā-kshaya* ) is an emotion that can certainly last long and have several auxiliaries to promote it. It is in this sense that *Nirveda* is supposed by authors like Mammaṭa Bhaṭṭa and others to be the *sthāyī-bhāva.*

2. There are others who consider devotion to God,

1. The Saṅgītā-ratnākara notes in its last chapter that the *Sthāyin* is that which is aided by a large number of *Vibhāvas* and is described in a composition in fullest details, whereas the *Vyabhicārin* is that which is brought to be borne on the minds of spectators only by inference through a few *bhāvas.*

*Guru* or a king[1] to be a mental attitude which can pervade the activities of a character throughout his life, and consider *Bhakti* and *Śraddhā* to be the other two *sthāyins*. Abhinava Bhāratī criticises this view and includes them in the midst of *rati* as an ordinary *bhāva*,[2] which is in keeping with Bharata's view.

3. Rapacity or *laulya* is another type of *sthāyin* believed by some whose view is equally criticised by Abhinava Bhāratī.

4. Affection ( *premā* ) towards juniors like a son, a daughter,[3] a younger brother, a pupil or any other individual *in loco fili*, whether male or female, is also capable of being a *sthāyin* in the opinion of some authors like Viśvanātha.[4]

Rudraṭa[5] and Bhojarāja[6] are two broad-minded canonists who feel that all the thirty-three transitory and eight involuntary states ( *sāttvikas* ) are competent for being delineated as *sthāyins* and can assume the form of a sentiment if manifested by means of suggestive factors.

The Daśarūpaka refers to some writers who have gone to such a queer length as to recognise passion for hunting and gambling ( *mṛgayā* and *aksha* ) as fit for becoming *sthāyins* and converting themselves into *rasas*. But in actual practice of the poets none of these is portrayed to any such length, nor does it seem feasible to grant recognition to all such passing phases of mind for want of their fitness to be developed into *rasas*, hence these views could not be admitted by reputed scholars.

All the three types of states discussed above are called, in general terms, ( *bhāvas* ) and distinguished by reference to

1. Here the list is only illustrative and not exhaustive, for devotion to any cause which may be dear, e. g. service to the motherland, may equally well fall within this category.
2. A. B. ( *G. O. S.* ) p. 450.
3. Ibid. p. 342.
4. S. D. III–251.
5. Śr. T. I, 14.
6. Śr. Pr. Vol. II. pp. 377–8.

*sañcārins*, *sāttvikas*, and the *sthāyins*. All of them are subject to manifestation by means of suggestion and not of direct expression ( *abhidhā* ). The suggestion of these *bhāvas* is made out by describing their causes and effects. By the description of such circumstances as lead to the rise of a particular feeling and of its after-effects, the *bhāva* manifests itself in the mind of the æsthetic reader. Thus the *vibhāvas* ( causes ) which excite the feeling, and the *anubhāvas* ( effects ) which are the natural consequences of a feeling prevalent in mind form the basis of suggestion.

*Vibhāvas* are of two kinds : one circumstantial, and the other personal, which may be conveniently termed as direct and indirect *vibhāvas*. The circumstantial or direct *vibhāvas* are those which constitute the circumstances giving rise to a particular feeling. They excite ; and hence are rightly named as the *Uddīpana-vibhāvas*. The personal or indirect *vibhāvas* are those persons by reference to whom a particular feeling arises in the mind of another. They are really the objects of the feeling that present a substratum for its rise or generation. The indirect *vibhāva*, therefore, is the factor upon which the *bhāva* as though hangs. For this reason it is called the *ālambana*. Since both the types of the *vibhāvas* are the causes of the *bhāvas* inasmuch as they generate them, they are given this etymological name.[1]

*Vibhāvas* and *anubhāvas* which verily belong to the respective *bhāvas* when described by a poet in a piece of composition cause the suggestion of those *bhāvas*. This is the general process of the manifestation of a *bhāva*. But the *Sthāyī bhāva* is manifested not only by the description of its *vibhāvas*, both *uddīpana* and *ālambana* and also the description of its *anubhāvas*, but is capable of being suggested by the presence of even a *vyabhicārī bhāva*,[2] for the latter is always ancilliary to the permanent emotion. Hence there is primarily a slight distinction in the

1. *"Rasatvena bhavantam vibhāvayanti āvirbhāvanā-viśeshena prayojayanti iti ālambanoddīpana–rūpāḥ vibhāvāḥ"* – N. D. p. 162.
2. *"Rasonmukham sthāyinam prati viśishṭena ābhimukhyena caranti te vyabhicāriṇaḥ"* — Ibid. p. 162, Ll. 21–22.

suggestion of an ordinary *bhāva* and that of the *sthāyin*. The former can be indicated merely by the description of the *vibhāvas* and the *anubhāvas*, while the suggestion of the latter is brought out by the demonstration of a *vyabhichārin* with its *ālambana* in addition to the description of its own *vibhāvas* and *anubhāvas* in general. Thus these three factors when described by the poet render that emotion conspicuous, and capable of being relished for a long duration. The capacity of being relished for some length of time makes that emotion a *rasa* or sentiment which is the very vital quintessence of every poetry.

## RASA-CARVAṆĀ

The very connotation of the term *Rasa* is 'that which can be relished.' [1] Effect of the relish of the *Rasa*, metaphorically called flavour, is very wonderful. It creates an ecstatic joy in the heart of the enjoyer and leaves upon him an impression of wonder ( *camatkāra* ), which is the source of uncommon delight ( *lakottara-ānanda* ). It is compared to the bliss enjoyed by a *yogin* when he is in unison with Self. The relish of *Rasa* creates a concentrated state of mental harmony ( *sattvodreka* ) unadulterated with any other element of human nature; and for this reason, irrespective of the nature and substratum of a particular type of *rasa* which is relished, there is an outcome of joy to a sensible person ( *sahṛdaya* ). That is why even *Karuṇa-rasa* or *Bībhatsa-rasa* with grief and disgust as their basic features produce a state of jubilance in the mind of the enjoyer, and elevate him far above the region of human limitations and transport him to the realm of total bliss.[2] It is so possible for the simple reason that an enjoyer in course of his cognition ( *bhāvanā* ) of a *rasa* feels that his individual existence in this world which is subjected to diverse disabilities by virtue of his birth, caste, status, wealth and other circumstances sinks, and he is in full sympathy with the sentiment which is an expression of Self.[3] This enjoysome

1. "*Rasyate iti rasaḥ*"...; "*Āsvādyatvāt rasaḥ*".
2. "*Raso vai saḥ rasam labdhvā ānandī-bhavati*"...Tat. Up. II–vii.
3. There is a school of thought presented by the Nāṭya-darpaṇa that

attitude is the result of the force of fruition which is again a mental operation or an *effectum mentis* called *Bhoga-kṛttva-vyāpāra.* These two forces of cognition and fruition ( *bhāvaktava* and *bhogakṛtva* ) respectively relieve the enjoyer of his individual existence and identifies him with the substratum ( *ālambana* ) of the *rasa.* The cumulative effect of these two forces is to remove the collateral obstructions from the course of identification, which are caused by such factors as distance of time, place and personality including a feeling of unapproachability to the other *ālambana* of *rati* felt by the relisher in case of the *Śṛṅgāra-rasa.* The mental fusion ( *druti* ) is the result of the sentimental relish ( *rasāsvāda* ), which has a maddening effect having an oblivious tendency.[1]

## RASA-VYAKTI

As stated above *Bhāva* and *Rasa* are the objects of suggestion and not of denotation. They should not be directly expressed but manifested through such words and sense ( and accents when read ) as bring out the suggestion. The expression in such cases becomes the vehicle of suggestion, for the expression is the means and the suggestion is the end. All the same, wonder ( *camatkāra* ) is, in fact, common to both inasmuch as even the expression can be embellished in a variety of ways by the artifice of the poet, and possess a charm which may be of its own kind. In a piece of composition, therefore, there may be a charm ( *camatkṛti* ) in ex-

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*Rasa* can be *duḥkhātmaka* also ( G. O. S. p. 158. ), but this view is not correct inasmuch as it fails to appreciate the *alaukika* nature of the *rasa,* an æsthetic phenomenon wherein there is nothing but joy. ( vide Mammaṭa—K. Pr. I–1. )

1. There are various schools of rhetoricians who have their own theories about the process of sentimental relish, one refuting the other and going a step ahead of him by one's forensic skill. A detailed presentation of these views and their critical study becomes out of place in this dessertation as it purports to deal more with the practice of the dramatists.

pression ( *vācya* ) as well as in suggestion ( *vyaṅgya* ); no doubt the type of wonder would differ and there may be a keen struggle between the two, where both remain present. In such a case the wonder may vary in degrees; and relative appreciation will abide by the rule of *quantuum meruit.* For instance, when a feeling or an emotion is suggested, there is wonder in it as such; and suppose the mode of expression there, is also creative of wonder, then there is a duality of wonder which presents a threefold possibility : ( i ) wonder in suggestion surpassing in merits the wonder in expression, ( ii ) the latter subduing the former, and ( iii ) both of them ranking *pari passu.* In the first case, the wonder in suggestion becomes what is technically called *Dhvani* and rules over the charm of expression like an Imperatrix, the Queen Empress. In the second case, the wonder in suggestion, paling before the lustre of the denotative charm, is distinguished, no doubt, by its conspicuous existence, but it is regarded as one in a trodden state like a queen put under arrest by a commoner in a mob-rule. In the third case also, the situation of the wonder in suggestion is not much better than that in the second case, and its status is like that of a queen, a consitutional monarch in a bereaucratic regime. It is, therefore, rightly said that in the latter two cases, wonder in suggestion is a mere subordinated suggestion ( *guṇībhūta-vyaṅgya* ). It follows that only in the first case the suggestion of *Bhāva* is a *dhvani,* a pre-dominant suggestion.

It may be noted in this connection that the *Vyabhicāri-bhāva* may, in this way, belong to both the types ; and according to its prominence, it may either be a subordinated suggestion or a dominant one. Similarly, an emotion ( *sthāyin* ) may also be a sub-ordinated or a dominant suggestion. In its sub-ordinate capacity, it may have two forms : one, where it is secondary to the wonder in expression ( *vācya-camatkāra* ) like any other feeling ; and the second, where it may be subordinate to any other feeling suggested there. In the latter case, an emotion may subserve a feeling even though it may dominate over the charm of expression. In both these alternatives, where the emotion manifests itself as sub-ordinate

either to the charm of expression or the charm of a suggestive feeling, the emotion remains only as emotion, a *sthāyin*; but does not ripen into that mellow form of a charm known as *rasa*, which is the transcendent characteristic of poetry. It is, therefore, to be clearly understood that the manifestation of *rasa* is always a *dhvanl*, for it always excels all charms presented by denotation or suggestion of another feeling. *Rasa* knows sub-ordination to none, but in its own group may permit one of its own kind to lead the trend of the composition and behave as its best ally and foster its development in a play to its *summum magnum*.

The permanent emotions, when they are thus predominantly suggested by means of their respective *vibhāvas*, *anubhāvas* and consonont *vyabhicārins*, culminate into the manifestation of the following sentiments ( *rasas* ) [1] in a dramatic compositio n :—

## ŚṚṄGĀRA OR ĀDYA-RASA

The emotion of amor ( *rati* ) develops into the erotic sentiment, *Śṛṅgāra* or *Ādya-rasa*. [2] The indirect causes ( *ālambana* ) of this sentiment are a man and a woman, who love each other in pursuit of conjugal pleasures. It is promoted by various exciting factors which may be broadly classified into two categories : one, internal which pertains to *ālambana*, and the other, external which refers to the outside world. The internal one may be qualitative, operative or decorative according as it depends upon merits, actions, or ornaments of the parties to love. The qualitative excitants may again be merits of mind, spirit, speech or body of the persons concerned. The mental qualities which may attract

1. " *Vyaktas sa tair vibhāvādyais sthāyī bhāvo rasaḥ smṛtaḥ* " (K. Pr. IV, 5)

2. Amor is an emotion of universal experience and sways over all other feelings and emotions ; and hence it is the most prominent one, especially in the dramatic works; for in a *nāṭaka*, the chief sentiment is stated to be either this one or the *Vīra-rasa*. It becomes, therefore, necessary to deal with these two sentiments in greater particulars here.

the lover of his beloved may comprise of such virtues as fineness of temperament, sublimity of thought, sense of gratefulness, capacity of tolerance, spirit of patience and an attitude of clemency, piety and magnanimity. The virtues of speech may be sweetness of expression, musical voice, and an attractive trend of talk. The personal features that attract a love differ according to sex. The masculine build, handsome features, symmetry of body, comeliness in appearance, fair complexion, high birth and youth are some of the personal qualities that attract in a man. The prominent among the fascinating characteristics pertaining to the body of the softer sex are: age, lineaments ( *rūpa* ), loveliness ( *lāvaṇya* ), beauty ( *saundarya* ), charm ( *abhirūpatā* ), sweetness ( *mādhurya* ) and delicacy ( *mārdava* ).

The age of a damsel attracts only at particular stages. They are :

( i ) Adolescence ( *Vayas-sandhi* ) is the age, growing from childhood to youth — say, the age between fourteen to eighteen years.

( ii ) Fresh youth ( *nava-yauvana* ) which ranges from eighteen to twenty-two years is an age marked with slight development of breasts, lovely smile, sprightly looks and modest influence of Love.

( iii ) Blooming youth ( *Vyakta-yauvana* ) is conspicuous with prominent breasts, linear waist, and gay appearance and dolphin looks.

( iv ) Full youth ( *Pūrṇa-yauvana* ) is characterised by fascinating bright limbs, slim waist, corpulent hips, amplitude of breasts and tapering thighs.

Age has much to do with attraction more in a woman[1] than in a man[2] so far as personal charms are concerned.

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1. Śiṅga Bhūpāla calls four stages of youth as the first, the second, the third and the fourth, and defines the last with features of declining youth and admits that his first-two stages only are attractive. ( R. S. p. 39—T. S. S ).

2. In case of a man, the degree of attraction by reference to his age

The second physical charm of a damsel is her personal lineaments, and consists in her natural grace adorning the body without the use of any ornament or decoration.

*Lāvaṇya* or loveliness is that glaze on the skin which glisters like the lustre of a pearl.

*Saundarya* or beauty consists in the proper growth of every limb and its joints, and symmetrical constitution of the body which at once attracts even at a casual sight.[1]

*Abhirūpatā* or comeliness is that quality of every limb which attains a hall-mark of beauty. It equals or surpasses the accepted standards of comparison, e. g. the set of teeth like a rosary of crystals, face like petals of rose, hair like a string of bees and so on.

*Mādhurya* or sweetness is an inextollable charm mainly consisting of uniformity and ever-fresh attraction.

*Mārdava* or delicacy is incapacity to bear a contact with any thing calling for hardihood. It is again of three degrees, high delicacy, the middling delicacy and the standard delicacy. High delicacy may be illustrated by reference to the person of a lady who lay on a bed of roses during the night and found the flowers unfaded in the morning, but her body scarred with callus here and there. The middling delicacy may be seen in a body rubbed red by a flirting contact with a fringe of silk muslin worn by her. Face assuming a copper colour, fatigued, and perspiring even in contact with early sunbeams, and panting after a few hasty steps on a level ground is the norm of a female delicacy.

is nicely summed up as :

" *Anaṅkurita-kūrcakas sa sitopalāḍhyam payaḥ,*
*Sa eva dhṛta-kūrcakas salavaṇāmbu-takropamaḥ* /
*Sa eva sita-kūrcakaḥ kvathita-guggulodvega-kṛt,*
*Bhavanti hariṇī-dṛśām priyatameshu bhāvās trayaḥ.*"—

Vāg-vilāsa-5.

1. Cf. Shakespeare : "*Beauty provoketh theives sooner than gold.*"—

As You Like It. I-ii.

The third type of excitants that promote the sense of amor relates to accomplishments : In case of a man, his deeds of valour, exploits, conquests over enemies, feats of arms, achievements in fine arts, scholarship, righteous deeds, munificent spirit, sportsmanship, examples of self-sacrifice, ample resources, eminence gained by granting protection to the oppressed and dominating prowess generally attract a lady-love. In case of woman, her proficiency in music, dance and domestic arts, sportiveness and literary attainments are the few accomplishments that add a sauce to her *lāvaṇya*.

Decoration is another type of excitant which arouses the amorous tendency. It may be done by putting on an attractive dress, the use of choice jewellery, garlands, perfumes, pomades and other cosmetics.

Besides these personal attractions, the attendent circumstances are the external causes that excite the amatory sentiment. They are generally by reference to time, place and situation. For instance, moon-lit nights, cool atmosphere, floral fragrance, the songs of the cuckoo, the vicinity of some river, solitude, the nocturnal excursions on the full moon nights in the autumn season, the sight of the mango sprays, the vernal season, the Malaya breeze, the roaring clouds, flash of lightning, torrential rains, the humming of bees, jubilant festivities, gay scenes and movements of all those that command the forces of Cupid constitute the army of excitants, which stir the loving hearts to indulge in sports and coquetry, dalliance and merriment.

*Anubhāva* or the ensuants of amor in case of a lady are all the *alaṅkāras*, physical, natural, and inborn as described in the last chapter. Besides them, there are some explicit *anubhāvas* which are called by Rūpa Gosvāmin as the *Udbhāsvara* ones, because they become clearly visible on the body of the person.[1] He broadly illustrates them by referring to such features as slipping of garment from the body, looseness in the braid of hair, the twisting of limbs, yawning, widening

1. U. N. M. p. 299.

of nostrils, heavy breath[1], dalliance, knitting of brows, directing side-glances and similar other activities.[2] Even in the mode of speech, the change caused by emotion of love becomes visible; and that sets up a group of verbal *anubhāvas*. According as the stage of love differs they present a varied type[3], and may be summed up as follows :

( a ) *Ālāpa* is a coaxing mode of speech;

( b ) *Vilāpa* is a speech which expresses affliction at heart;

( c ) *Sañlāpa* is a witty conversation between the lovers;

( d ) *Pralāpa* is a meaningless statement made at random;

( e ) *Anulāpa* is a repetition of one and the same word or words. It expresses frenzy of love;

( f ) *Apalāpa* is a statement which construes matters in a way different from the one in which it is originally meant. It may also consist in adroitly withdrawing or modifying a statement originally made in all seriousness ;

( g ) *Sandeśa* is a missive despatched to the loving partner in expression of one's own feelings;

( h ) *Atideśa* is an expression of one's feelings through some external medium as that of music, thunder, echo, and the like ;

( i ) *Upadeśa* is a direction or an instructive remark which is suggestive of love ;

( j ) *Nirdeśa* is a mention of one's own name, or of a lineage for purpose of identification or attraction;

( k ) *Vyapadeśa* is an expression of one's own desires by reference to similar situations in case of others.

Besides these three varieties of *anubhāvas*, all the involuntary states ( *sāttvikas* ) shown above also behave like *anubhāvas* for purposes of suggesting the sentiment of Love.

1. U. N. M. p. 319.

2. N. S. p. 64, Ll. 6 & 7.

3. U. N. M. p. 322 et seq.; R. S. I–220, 221. Whereas all the canonists agree in respect of all these particulars outlined hereinabove, repetitive citations are avoided.

The auxiliary feelings which support the expression of the sentiment of love are all and any of the *Vyabhicārins* except, sloth, fright, acrimony ( *ugratā* ) and disgust.

In fine, the emotion of love ( *sthayi-rati* ), when brought out in a piece of composition with these *vibhāvas, anubhāvas, sāttvikas,* and *sañcāri-bhāvas,* develops into the erotic sentiment ( *śṛṅgāra* ).

## TYPES OF ŚṚṄGĀRA

*Śṛṅgāra,* in accordance with the situation of love, is two-fold : love–in–separation or *Vipralambha-śṛṅgāra;* and the other, love-in-union or *Sambhoga-śṛṅgāra.*

*Vipralambha* is that sentiment of love which subsists between the loving couple when they are not united either physically or emotionally. *Sambhoga* on the other hand, is a love-in-union. It should be expressly understood that union is a state of mental agreement. The co-existence or even the juxta-position of the two lovers cannot warrant the situation of love-in-union. Even if they live together there is no love-in-union or experienee of the *Sambhoga-śṛṅgāra* in case either of them suffers from perverseness of attitude. *Sambhoga-śṛṅgāra* is a very delicate situation, and it prevails only when the couple are *ad idem in toto* in their amorous pursuits. In the amatory demesne, it is the *Vipralambha* that has a longer course to run, and is to be met with in two stages of the erotic career. Firstly, it prevails in the nature of want of union before love is, in fact, accomplished; and secondly, it is in the nature of disunion after love is once accomplished. The latter one is more due to circumstances which donot permit a close contact between the couple, but this stage only tends to heighten the affection and lends charm to the long-awaited union. The well-known maxim does every inch bear truth when Bharata says, " Without disunion, love does not ripen and become delicious, just as the cloth does not bear a faster colour unless it is once tinged."

### PŪRVA-RĀGA

The *Vipralambha Śṛṅgāra* which is due to love in its unaccomplished stage is called *Pūrva-rāga* or love-in-longing.

It may conveniently be called Love-in-courtship or the wooing love. It is defined as the love awakened in the hearts of the yearning couple and lasts upto the stage of consummation. It is aroused by various means : the first is the very first sight of the object of interest. The visual contact may be personal or real. It could be otherwise even in a picture, or in course of a vision. The charm of a damsel or a youth can effectively cast spell over the loving heart even *in absentia* by hearing of the beauty or the virtues of the person, which may be possible through the agency of bards, emmisaries or common friends. Even music sung by the beloved may stir the heart of the lover, and it will work as a spell by means of the auricular contact. Once there is an attraction, by whichever means it may be, the course of courtship runs in three ways : vehement, balanced or responsive, respectively known as *Prauḍha, Samañjasa* and *Sādhāraṇa*.

### PRAUḌHA

The *Prauḍha* type of *Pūrva-rāga* prevails easily among the adult lovers whose leanings are fairly developed so that the moment it sprouts, it becomes effective and arrests the yearning heart. It starts with a strong passion ( *lālasā* ), resulting in eagerness ( *autsukya* ) and impatience ( *capalatā* ) and heavy breaths. Mental uneasiness ( *udvega* ) resulting in absent-mindedness or inattention is the next consequence. *Udvega* is followed by sleeplessness (*jāgaryā*) which makes the body slim. Sometimes it results in an expresion of sorrow ( *vilāpa* ) and causes stupor. Worry ( *vyagratā* ) ensues thereafter and is followed by physical ḍisease. Mental worry and physical illness combined together create the state of mental derangement (*unmāda*), and exhibit signs of incurability ( *mṛtiḥ* ) or even a desire for self-molestation.

### SAMAÑJASA

The next type of *Pūrva-rāga* is the balanced one *(samañjasa)*, which is mostly experienced by the adolescent lovers whose sense of amor is not boisterous, and develops in a steady way. The balanced type of *Pūrva-rāga* is said to progress in the following ten stages :

Attraction ( *abhilāsha* ) is the first stage, a love at the first sight which generates desire for meeting the object of love. It encourages a lover to put an attractive appearance, approach the beloved and give mild expression to his feelings. The next stage is of anxiety ( *cintā* ) which makes one think over the expedients likely to bring in the union. It generally results in lying on a sleepless pillow with sighs and inattention as attendent results. Remembrance is the third stage which presents to the mind of the longing lover pleasant pictures of short associations with his beloved and an exchange of smiles and sweet talks between them. *Smṛti* is generally evidenced by a quiver in the body, restlessness and pallour. Constantly reminiscent state of mind makes the lover to give vent to his heart by describing the beauteous features and virtues of the object of love. This stage of extolling of virtues is called *Guṇa-kīrtana*. It is displayed by thrill and horripilation, choking of throat and stammering voice. Beyond this stage the rest of the situation commencing with uneasiness ( *udvega* ) upto the last stage of signs of incurability and desire for self-molestation are common to this type of *Pūrva-rāga* with the previous one. It may be noted here that these are the ten stages of love popularly known as the *Rāga-daśās*.[1]

The third type of *Pūrva-rāga* is the responsive or the mutual love. In this case, the love of one gets an earlier response

S. D. III–190. Some cononist who could not be identified has enunciated the ten stages of Cupidity in the following couplet which is a favourite quotation of the scholiasts and critics :

*"Nayana-prītiḥ prathamam, cittāsaṅgo'tha saṅkalpaḥ,*
*Nidrā-cchedas tanutā vishaya-nivṛttis trapā-nāśaḥ,*
*Unmādo mūrcchā mṛtirityetāḥ smaradaśā daśa eva syuḥ."* ||

from the other, with the result that it experiences only first six stages of love, and them too only in their mild form.[1]

VIPRAYOGA

Separation is equally possible even after love is acomplished and union is once affected. The activities of life and tendencies of human nature are so varied in fact, that they cannot help presenting a plurality of reasons for causing subsequent separation. The most ordinary reason which may place a couple at distance is journey. Either of the pair may be required to leave the spot and go elsewhere on purposes of emergency. Residence at a distant place may again be voluntary or involuntary.[2] Voluntary sojourn is the one wherein a spouse is away to a short or long distance on some business. During this state almost all the *Vyabhicārins* except joy, pride, intoxication and bashfulness may prevail in the minds of the separated couple. The other type of sojourn may be involuntary and forced by circumstances. It may be due to the orders of some superior in the interest of some noble cause or may be *ex voto*. It may also be a measure of political expediency as Sītā's separation is inflicted upon by Rāmacandra. The involuntary sojourn may also be due to some supernatural force working behind it. During this state of separation, anxiety, sleeplessness, restlessness, physical emaciation, loss of lustre, random talk, sickness and derangement of mind followed by the tenth stage as well, may occur to either or both the partners of the separated couple.

In the opinion of some canonists, *Vipralambha* caused by sojourn ( *pravāsa* ) is classified into three heads,[3] viz. ( i ) *kāryaja*, which is voluntary and may be on purpose ; ( ii ) *śāpaja*, which is due to the malediction of some one, more powerful; and may prevail by retaining the accursed in the same form or by transferring him to some other state of existence;[4]

1. S. D. observes *Pūrva-rāga* of three dyes ( III–195 ) which is not correct ( vide 160 P. N. O. )
2. U. N. M. p. 550 Verse 144.
3. S. D. III–187; D. R. IV–64–66.
4. R. S. II–217.

and (iii) *sambhramaja*, which is due to some calamity proceeding from human or supernatural forces.

The second important cause of separation is *māna* or disagreement between the loving couple. The nature of the psychological disunion is in the form of perverseness of mind which does not permit one to enjoy the company of the other, though there is proximity of situation and mutual affection. Consequent upon this attitude of perverseness, there are ancilliary feelings like despondency, suspicion, wrath, fickleness, pride, jealousy, dissimulation, disgust and anxiety. *Māna* is generally found among the couples whose love has deepened into attachment ( *praṇaya* ). *Māna* is an outcome of the naturally crooked tendency of love. It is an artifice of coquetry which creates a naive perverseness in behaviour though affection is deep-rooted. Sometimes perverseness is fraught with wrath as well, which may be due to jealousy ( *īrshyā* ) or deep affection (*praṇaya*). Jealousy proceeds from the failings of the lover. When a lady knows that her love is being superseded by another woman, the former naturally becomes jealous of the latter and bears an attitude of perverseness towards her lover who has violated her bonds of affection.[1] The failings of the lover may come to the notice of the lady-love in three ways : by direct observation in an actual state of making advances to another girl, or by means of knowledge of the lover's interest in another woman gained through reliable sources, or by inference drawn from the behaviour or the situation of the lover. Thus the *īrshyā māna* may be *dṛshṭa*, *śruta* or *anumita* according as it is seen, reported or inferred. The first is always a case of direct observation and does not admit of any

1. It may be noted here that *māna* is generally found among the lady partners only since the lover is seldom given to *Praṇaya-māna*. *Īrshyā-māna* is quite out of question, for in Hindu law polyandry is out of practice and a lover may never have a chance for such *Māna* in major dramas, except in case of celestial heroines, where for different reasons question of jealousy may not arise. In actual life it may be possible in low type of concubinage, and may appear in among the low characters as Lovelaces in Monologues.

further clarification. In the second case, the reports about the subsequent love-intrigue may be received through the confidants or through such innocent sources as the talks of the domestic parrots and thrushes. The failings of the lover could, however, be inferred on the basis of the following facts :—

The marks of association may be visible on the person of the lady subsequently loved, or similar marks may be found on the body of the lover himself. These premises generally lead to a safe conclusion. Misquotation ( *gotra-skhalita* ) is another sure means of prove of love in the lady whose name is so mentioned.[1] There is one more way of detection which is due to the loud utterances or ejaculations during the dreamy state of the lover. For in course of dreams, the lover may be witnessing scenes of love with his new beloved and may accost her, endear her or express his grief for missing her. These utterances give a clear clue to the senior love of her rival's existence. Sometimes unwary ejaculations are made by the *Vidūshaka* during his state of sloth. It is also possible for him inadvertently to break the news which lay in confidence with him. Sometimes an inference is drawn by a clever consort by her lover's slack interest in her or his drawings and paintings, paleness in body, frequent excursions, disinterest in normal duties and similar activities. Such are the few salient reasons which provoke jealousy in the heart of the lady, but at times, despite the absence of any such failing, she may out of her gynarchic sovereignty over her lover go amiss and harbour an attitude of perverseness.[2] For it should be distinctly

1. When on ceremonial occasions the lover is called upon to pronounce the name of his beloved (mostly the wife), his inattention or lack of caution on account of his absorption in the fresh love makes him forget himself, and he becomes unable to dissemble and quotes the name of the lady in whose love he is then grossly lost. The error in citation at once reveals the real love of the lover and presents enough cause for the jealousy and wrath of the senior love.

2. Observe Kālidāsa's experience :

" *Prabhutā ramaṇeshu yoshitām*

*Na hi bhāva-skhalitānyapekshate* " // ... Vikra. IV-126.

understood that on the part of the lover to sow wild oats is to fall in the serpentine track of love where hisses of jealousy may appal the previous love and envenom her sweet and mellifluous affection and make her fret and fume out of fury only on grounds of suspicion. Such extreme fondness sometimes brings in wanton perverseness which is styled by Rūpa Gosvāmin as *'Prema-vaicitya'* [1] and recognised by him as another cause of *Vipralambha.*

In fine, *Vipralambha* is of three types : one due to *Ayoga,* or pre-union separation, and the other two are the forms of *Viprayoga* or post-union separation, resulting from distant situation or perverseness. Yet Viśvanātha has one more type, namely, *Karuṇa-vipralambha*[2] which is pathetic love-in-separation, and contemplates of a situation where the lovers are separated—may be before union or after it—and one of them knows or believes that his partner has passed away from this world but has been given an assurance by some supernatural power that he will soon be re-united with the lost partner. That is why, grief reigns there as a stationary emotion to give rise to Pathetic sentiment ( *karuṇa* ), yet it is temporary because revival is to take place. Effectually, it is not pathetic in essence but is only a variety of *Vipralambha Śṛṅgāra.* It has a dual character no doubt, for there is *karuṇa* so long as the one knows the other to be dead, and it is *Viprayoga* as it finally culminates into union. Thus it is a pseudo-pathetic erotic sentiment, which is, following in suite with Viśvanātha, agreed to by Śiṅga-bhūpāla and Bhojadeva as well.[3] In case like this Hemacandra erroneously concludes it as *Karuṇa-rasa.*[4] Paṇḍitarāja Jagannātha, however, does not believe in this new cate-

1. U. N. M. p. 548.
2. S. D. III–209.
3. R. S. II–218 seqq.; S. K. A. Chap. V. p. 623. Line 14.
4. K. A. p. 85, line 9. Bhoja also confuses in this matter like Hemacandra, for he says *"Saṅgatayoreva anyatara-vyāpāde karuṇaḥ"* and cites Aja's lamentations over Indumatī's loss as its instance. ( See S. K. A. — N. S. Edn. p. 625, verse 182. )

gory,[1] but seems to think it expedient to class it under the *pravāsaja* type of *Vipralambha*. The remoteness of situation of the outer body or the inner one ( *sūkshma-śarīra* ) for the time-being cannot justify an independent classification, because the latter is only a case of long sojourn ( *cira-pravāsa* ).

Bhaṭṭa Mammaṭa has altogether a different view on the point, for he adds to the list of *Vipralambha* one more type which is due to *viraha*, and he seems to distinguish the type of separation in the nature of *Viraha* and *Pravāsa* by reference to the dissimilarity between the feelings that are aglow in the hearts of the *Virahotkaṇṭhitā* and the *Proshita-bhartṛkā* heroines respectively. He further believes *śāpa* as an independent cause of *Viraha*. He thus makes a five-fold division of *Vipralambha*.[2]

## END OF VIPRALAMBHA

Since the tragic end is conventionally averted, the state of *Vipralambha* cannot prolong to an unreasonable length, and is to be got over at length. The means and course of ending of *Vipralambha* are bound to vary according as its origin differs. For the *Vipralambha* due to *ayoga* in the *Pūrva-rāga* ends in the physical union or the consummation of marriage. *Vipralambha* due to *Pravāsa* ends no sooner than the lover or the beloved returns home from the sojourn. If it is in the nature of *śāpa*, then it will end only with the period of *śāpa*. Generally such malediction is provided with some means of redemption which may become possible only after lapse of some time or by fulfilment of some condition prescribed in that behalf. In fact, it is more or less automatic that *śāpaja vipralambha* comes to an end. But *māna* is the one delicate type of circumstance in *vipralambha*, and the expedients for securing relief from it require a clever and sagacious use before they can bring in success. The natural *māna* cannot dwell for long, for deep-rooted affection can hardly permit such a mental attitude to prevail beyond a certain length of time.

1. R. G. p. 38, lines 13–16.
2. K. Pr. Ullāsa IV, p. 105 ( *B. S. S.* ).

When natural shyness gradually abates, the *Praṇaya-māna* weakens of its own accord and subsides into amorous indulgence sought *suo motto* by the *Māninī* herself. But the *māna* which has proceeded from some failing on the part of the lover cannot melt of its own accord but requires amends to be aptly made. Hence the experienced canonists have shown some of the devices which are advised for being used in a suitable manner. They are :

( i ) *Sāma* or conciliation by flattering words;

( ii ) *Bheda* or an attempt to win over the lady through negotations of her personal friends. Sometimes *bheda* in the nature of expressing one's own grandeur also proves expedient. *Bheda* is, therefore, of two types, taunting and negotiating through her female friends, or winning over her by the expression of one's own greatness ;

( iii ) *Dāna* or gift consisting of some attractive present of an article of choice proffered in a clever manner ;

( iv ) *Nati* or apology with wry and remorseful face or falling at the feet of the wrathful lady who is stiff enough, is the only recourse to help the delinquent lover ;

( v ) *Upekshā* or indifference : When all the efforts prove futile an attitude of indifference for some time also helps to win the wrathful. This is also a powerful expedient in the form of biding time.[1]

( vi ) *Rasāntaram* or change of humour : Peculiar circumstances causing terror like thunder, lightning, appearance of

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1. Gosvāmin has referred to some quotation, source of which could not be traced, and which defines *Upekshā* as an attempt of conciliation to be made by commingling in talks with the *Māninī* under some pretext or the other, and soften her heart. In course of this, when she is subjected to *sāttvika* feelings, an attempt to advance nearer during the state of her mental fusion is a successful shot to uproot perverseness out of her mind.

"*Prasādana-vidhim muktvā vākyair anyārtha-sūcakaiḥ* /
*Prasādanam mṛgākshīṇām upeksheti smṛtā budhaiḥ*."//......

—U. N. M. p. 543.

wild brutes, or a sudden calamity, illness of the lover, torrential rains, freezing cold, warbling of cuckoos and such other things automatically wipe off indignation from the heart of the lady. Sometimes such circumstances are presented by natural phenomena as shown above, at others they may be created by artificial means by the hero, just as a snake-bite falsely pretended.[1] Jugglery, spectral delusions, hypnotism or entertaining concerts are such other means as may be advantageously used for the purpose.

Rudraṭa in his Śṛṅgāra-tilaka suggests that each subsequent one is more effective an expedient than the preceding one, yet a gentle and gallant lover is advised to employ the first three means as frequently as he is in need of, and the remaining ones are to be spared for a rare use.[2] This recommendation of Rudraṭa is in keeping with the maintenance of the prestige and dignity even of the erring lover.

## SAMBHOGA ŚṚṄGĀRA

Love untouched by *Vipralambha* in any shape whatsoever, and in course of which the spouse enjoy complete harmony of mind, is the substratum of the *sambhoga-śṛṅgāra.* With the variety of amorous sports and sensual pleasures that the couple can invent for enjoying the mutual company, *sambhoga śṛṅgāra* can be of countless designs and presents no scope for generalisation and classification. Yet for the reason that every enjoyment can present a distinction in the shape of degrees, and more so, in case of union which follows some kind of separation or the other, and is sure to vary in form and extent, some canonists have found it feasible to classify *sambhoga śṛṅgāra* in the following four categories :

( i ) *Saṅkshipta* or Brief : When the couple meet at the end of the *Pūrva-rāga,* their mode of enjoyment is generally modest, for they are subjected to initial reserve.

1. Ref. for instance, Vidūshaka's snake-bite set out by Agnimitra for softening Dhāriṇī and gaining contact with Mālavikā in the Malavikāgnimitra.

2. Śr. T. of Rudraṭa as cited by Cchāyā on S. D. p. 177.

( ii ) *Saṅkīrṇa* or Restricted : The union which follows reconciliation after indignation or perverseness is generally restricted. Though it has the pleasure of union, no doubt ; but it is blended with grievous memories of past failings of the lover and hence free movements with full zest are absent. The union after conciliation, therefore, affords a limited scope for *Sambhoga Śṛṅgāra* that tastes like a roasted sugar-cane which, though sweet, is yet hot and slightly astringent.

( iii ) *Sampūrṇa* or Rich : Union of the couple after sojourn is generally rich in enjoyment. The distant situations, having caused yearning in the hearts of the meeting couple, affords sanguine pleasures attended with food and drink, cosy talks, and gay and cheerful demeanour.

( iv ) *Samṛddha* or Exuberant : It is after a very long sojourn or revival after curse, return from battle, relief from miseries, on resuscitation after *Karuṇa-vipralambha* the union yields exuberant pleasures and places the long forsaken couple at the apex of joy. No endeavour is spared to make the company more jubilant and to participate whole-heartedly in the thrilling ecstasy of the blissful situation.

There are, however, different standards of enjoyment experienced by lovers in particular circumstances,[1] but during *Pūrva-rāga* and also in case of the preliminary meetings with the self-approaching damsels ( *abhisārikās* ), the meetings are generally arranged by the assistants of the couple and through emissaries who fix up their trysts and convey messages. Usually the places of assignation where such snap-shot meetings can be convened are pointed out by the canonists as a field dense with crop,

1. It may be noted here that though Siṅga Bhūpāla and Rūpa Gosvāmin observe that these distinctions are by reference to the occasion of the meetings of the anxious pair, still, really speaking, these degrees of *Śṛṅgāra* are best noticeable in the circumstances arranged and classified in four categories as shown above. All the same, if the couple are adults the mode of pleasure after *Pūrva-rāga* need not be brief. For even in case of *Pūrva-rāga* which is interspersed with union, it is not subject to reserve.

uninhabited desolate house, dilapidated temples, the residence of such emissaries, a forest-grove, an orchard, the banks of a river affording sandy declivities or cany bushes, an inaccessible cluster of trees and even the lonely vicinities of the cremation ground.[1]

In course of such personal meetings the enjoyment is said to be real ( *mūrta = in rem* ) as distinguished from the one that is unreal, in course of which an ardent lover sometimes in his state of *Vipralambha* enjoys the phantom company of his partner. It is quite possible in the state of a dream where one experiences a direct contact with one's object of love, and for the moment relishes the same pleasure as could be had in the real contact.[2] It is equally possible to have such a union through the picture of the loving partner or some other object which may be perfectly identical with the one whom he loves. It is, in fact, an imaginary *sambhoga,* which Rūpa Gosvāmin calls *'Gauṇa' sambhoga* or phantasmal union.[3]

## KARUṆA

2. Grief ( *Śoka* ) arising from the loss of a kindred, or huge wealth, or from some insurmountable difficulty assumes the form of the Pathetic sentiment when manifested by means of its *Vibhāvas, Anubhāvas* and the *Sañcāri-bhāvas.*

The substrata ( the *ālambana vibhāvas* ) of the pathetic sentiment are the deceased kinsman, the lost object or the worst calamity on the one hand, and the sufferer on the other.

It is aroused by some reference to the lost person's merits, some talks about him, the sight of the articles of his use, a visit to his residence, the occasion where his presence is missed, the days of anniversary, offering libations to him, and similar commemorating scenes. These are some of the facts which serve as the excitants ( *uddīpana* ) of the pathos.

1. *"Kshetram vāṭī bhagna-devālayo dūtī-gṛham vanam |*
*Mālāpañca śmaśānañca nadyādīnām taṭī tathā "||*...S. D. III-80.

2. Cf. *"Tvat-sādṛśya-vinoda-mātramapi me daivena na khsamyate."*
( Vide Kuv. Pratīpa prakaraṇa. )

3. U. N. M. p. 590.

The squalor of the sufferer, his shedding of tears, shouting, dullness and choking of throat are the consequences ( *anubhāvas* ).

Disgust, swoon, sadness, anxiety, uneasiness, moroseness and stupor are the ancilliary feelings that prevail in the *Karuṇa-rasa.*

Paleness, shiver, change of voice and stupefaction are the self-existent states that become visible on the person of the aggrieved.

## RAUDRA

3. The emotion of wrath ( *krodha* ) assumes the form of *Raudra rasa* when suggested by its relative factors which are as follows :

( i ) The *ālambana* of the *Raudra-rasa* is the person who has done the wrong.

( ii ) His offensive deed, arrogant appearance, insolent behaviour awaken the sentiment and act as the exciting ( *uddīpana* ) agents.

( iii ) Reddened eyes, smattering teeth, heated talk, handling of weapons, offering a duel fight are the ensuant features.

( iv ) Anger ( *amarsha* ), agitation ( *kshobha* ), acrimony ( *ugratā* ) and inconstancy ( *capalatā* ) are the auxiliary feelings which promote the sentiment.

( v ) Change of voice, perspiration are the *Sāttvika-bhāvas.*

## VĪRA-RASA

4. The predominant emotion of zeal or *utsāha* develops into *Vīra-rasa* when manifested by means of the suggestive factors in a dramatic composition. The ancients have observed that such a zeal appears running in four channels of of human mind and thus presents four patterns when viewed objectively.

The zeal may be in respect of giving gifts ( *dāna* ), in showing compassion ( *dayā* ), in combating the enemy ( *yuddha* ), and in observance of duty ( *dharma* ). Thus the

varied heroism may produce four types of heroes and accordingly four types of the heroic sentiment as well. In other words, the hero may have the munificent zeal, the sympathetic zeal, the bellicose heroism or the dutiful one. Their suite of suggestive factors also varies accordingly.

( i ) Munificent heroism ( *Dāna-vīra* ) :

Here the mendicant or suppliant is the *ālambana*. His counter-part or the other *ālambana* is the donor. The supplications expressing the need and indigence of the beggar are the excitants ( *uddīpana* ). Courteous behaviour, pitiful speech, an expression of donor's regardlessness for the object to be parted with in gift are some of the ensuants of the munificent heart. Pride ( *garva* ), reminiscences of the past glory ( *smṛti* ), joy ( *harsha* ) are the feelings that help the zeal. Horripilation is the *Sāttvika-bhāva*.

( ii ) Sympathetic Heroism ( *Dayā-vīra* ) :

The oppressed person either human or non-human, who is bitterly suffering is the one *ālambana*, and the other is the person in whose heart sympathy for him has arisen. The piteous cries of the sufferer, his pangs, his bewailing shrieks, moaning sighs and sad plight are the causes which awaken it. Running for help, removing the sufferer from the perilous situation, consoling words and readiness for self-sacrifice and such other actions are the *anubhāvas*. Perspiration, horripilation and sometimes stupefaction present the *Sāttvika bhāvas*.[1]

1. Here it should be made clear that when the hero is prepared to sacrifice himself or his best interests to give something in gift in order to relieve the oppressed from his miseries, his personal sacrifice or gift will not make him a munificent hero, since it is not a gift to the beggar; for the person to whom something is given is not the supplicant, nor are there the receiver's supplications to move the hero, but the receiver is the oppressor in this case from whom relief is being sought for the oppressed in exchange for the ransom proposed and the gift is conditional with an ulterior motive behind it. Hence, in such a case it will be a specimen of sympathetic or compassionate zeal and not of the munificent nature.

( iii ) Bellicose Heroism ( *Yuddha-vīra* ) :

It is the arduous zeal to fight the opponent that turns into bellicose heroism. The one *ālambana* is the fighting hero and his counterpart ( *prati-nāyaka* ) is the second one, who offers him fight, picks quarrel with him and opposes his interest. It is awakened by the blows of trumpet in the field of battle or the sound of the bugel that accosts the warrior to fight. The insolent speech of the adversary, his combatant attitude and rough behaviour also act as excitants. Encountering speeches, preparation for fight, flourish of arms, waving of banners, responding trumpets and nearer approach are its ensuants. Extreme pride, anger, emulation ( *asūyā* ) are some of the auxiliary feelings to enhance the emotion. Change of voice and stupefaction are the resultant states.[1]

( iv ) Righteous Heroism ( *Dharma-vīra* ) :

An ardent zeal for doing, at all events and costs, what one ought to do, and for refraining from what one ought not to do is a heroism which is of righteous character. In this case one *ālambana* is the hero, and the other is the Duty itself. Listening to the contents of the religious texts, study of the scriptural injunctions or the precepts preached over by the preceptors, sages and seers are the excitants that awaken the zeal. An attempt to sacrifice one-self, to forsake one's dearest object or otherwise to stake one's own best interests, the declaration of vows and intolerance of impious deeds are some of the consequences ( *anubhāvas* ) of the prevalance of such a zeal. Fortitude ( *dhairya* ), reasoning ( *mati* ), pride or self-assertion ( *garva* ) are the subserving feelings. The *Sāttvika-bhāvas* are as usual.

1. It may, likewise, be noted here that an attempt to offer a fight for relieving the oppressed or ancilliary to performance of a pious deed will not make the hero a *Yuddha-vīra*. He would, all the same, be a compassionate hero or the righteous one, but not the bellicose. What, in fact, is neccessary to the prevalance of the *Yuddha-vīra* is that the fighting zeal should be independent and should not subserve any other emotion, otherwise the fighting attitude becomes only an *amarsha*, an ancilliary feeling.

The classification of the *Vīra-rasa* into its four-fold type is thus discussed in accordance with the view of the ancients. But really speaking, *Vīra-rasa* can admit of as much diversity in respect of its types as are found in *Śṛṅgāra-rasa*. For instance, a hero may have the zeal to keep his word of honour ; and for the maintenance of his truthfulness he may be prepared to make a capital stake. Thus the ardent zeal for truthfulness can develop into a *Satya-vīra*. If *Satya-vīra* were to be included into the class of *Dharma-vīra*, it would not be a valid argument, firstly, for the reason that the notion of '*Dharma*' is an omnibus feature and truthfulness being one species of it, the relish of the emotional expression with a specific characteristic cannot be enjoyed in general terms. Secondly, if *Dharma-vīra* were to include one of its patterns, namely, *Satya*, then *Dāna* and *Dayā* are also as much features of *Dharma* as *Satya* is ; and therefore the classification of *Dāna-vīra* and *Dayā-vīra* as independent of *Dharma-vīra* has no justification. Paṇḍitarāja Jagannātha very aptly observes that such a four-fold classification is an arbitrary tradition.[1] He further enunciates that *Kshamā-vīra* can also be manifested in a piece of composition. It becomes quite evident that any of the ten types of *Dharma* as dictated by Manu[2] can be the *ālambana* or sub-stratum of *Vīra-rasa*, provided it is manifested by means of its suggestive factors.

Apart from the varieties presented by the generic class of *Dharma*, there are certain other phases of human life in which one's arduous zeal with all factors, latent and patent, can be expressed with as much standard of relish as any other type of *Vīra-rasa* could be assigned to. Hence any particular type of righteous zeal circumscribed by regular factors of development can assume the form of the *Vīra-rasa*, *e. g.* a great scholar who has zeal for learning and has attained a standard of matchless authenticity may be prepared to countenance even the great *Guru*, Bṛhaspati in a literary assemblage to offer a stake of his long-established reputation

1. R. G. p. 49 Ll. 14 et seq. ( *N. S. Edn.—1939.* )
2. M. S. Chap. VI–92.

as a Puṇḍit. In such a case Bṛhaspati is his *ālambana,* the assemblage of men of letters and the high reputation of the other scholars are the exciting ( *uddīpana* ) factors; slight and challenging all other scholars is the *anubhāva*; pride ( *garva* ), courage ( *dhṛti* ) and reasoning ( *mati* ) are the auxiliaries *inter alia.* With the presentation of these factors, the manifestation of *Pāṇḍitya-vīra* cannot but be accepted. Similarly, a clever diplomat may have the ardent zeal to face another statesman and to subdue him by means of rendering all his opponent's schemes futile and to prove him an inferior intelligence which may as much develop into a *Buddhi-vīra* as any other type of *Vīra-rasa* does. Then again, a wrestler may have the zeal to give a duel fight, and to assert his strength over every body else, which may rightly develop into a *Bala-vīra.*

It cannot be correctly stated that in all these cases, it is only a particular type of pride ( *garva* ) that is evinced and hence it is only the suggestion of the ancilliary feeling; for, were it so, even in case of *dāna, dayā, yuddha* and *dharma vīra-rasa,* it is only a particular type of pride to offer a gift or to render some serivce in sympathy or to fight for glory and so on, which is manifested; and so even in accepted types of *Vīra-rasa,* it can be analogously stated that there is *Bhāva-Dhvani* and not the *Rasa-dhvani.* In fine, it may be stated that if there can be *Rasa-dhvani* in matters of *Dāna, Dayā* and other types of predominating zeal ( *utsāha* ), then an æsthetician cannot help the appreciation of the *Buddhi-vīra* and other types of the *Vīra-rasa* of which the four-fold division done by the ancients is only illustrative.

## HĀSYA

5. Humorousness develops into a comic sentiment. The object of ridicule is *ālambana* of this sentiment. The untoward movements, the unbridled speech and the absurd activities promote laughter. Smile, tickled appearance, exhibition of teeth and similar features are the ensuants. Contempt and disturbance ( *udvega* ) are the auxiliary feelings.

According to Bharata, *Hāsya-rasa* is of two kinds : Subjective *(ātmastha)* or Objective *(parastha).* When one laughs him-

self, it belongs to the former type; and when one makes another laugh it is of the latter type. He further observes that generally the Comic sentiment is found among the low characters and among women at large. Yet a humorous character may be a high personage at times, a middling or a base person. The mode of expressing humour is, therefore, bound to differ in nature. For this reason, humour is said to be capable of being expressed in six ways : Smile and gentle laugh ( *smita* and *hasita* ) are the two ways in which humour is expressed by the upper class of characters. Laugh and loud laugh ( *vihasita* and *upahasita* ) are the two ways in which the middling characters express their humour. Peals of laughter and cachinnation (*apahasita* and *atihasita*) are the two modes in which the mirth of the low characters is said to burst out.[1]

## BHAYĀNAKA

6. A predominating state of fear when suggested in a piece of composition develops into the Terrific sentiment. The object which frightens is the *ālambana, e. g.* horrific place, the appearance of wild beasts, the shrieks of jackals and foxes, the howling of owls and the miserable plight of one's own relations. Loneliness of the spot, want of company, unarmed condition, narration of horrific incidents and the roaring noise often excite the sentiment. Trembling, shrieking, pallid looks, bloodless appearance, shouting for help and scared face are the after-effects of fear. Stupefaction, choking of voice, horripilation, and quiver are the *Sāttvika-bhāvas*. Suspicion, swoon, agitation, inconstancy, uneasiness, epilepsy and even apprehension of the loss of life are the auxiliary feelings that promote the Terrific sentiment.

## BĪBHATSA

7. Disgust transforms into the Loathsome sentiment when brought out by means of the suggestive factors. The ugly object or the horrid scene is the *ālambana*. It is generally aroused by filthy descriptions, obscene sights and talks. Squalor

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1. N. S. p. 74, line 9 to page 75, line 16 ( *Kāśī S. S.* ).

of body, turning of face, conspuing at the sight, making wry faces are the *anubhāvas*. Agitation, capilepsy ( *apasmāra* ), retching sensation, disease andapprehension of death are some of the feelings that remain ancilliary to the emotion of disgust.

According to Dhanañjaya, *Bībhatsa-rāsa* is of three kinds : *'Kshobhaṇa'*, *'Udvegī'*, and *'Ghṛṇā-śuddha'*. Out of them *Kshobhaṇa* presents the idea of blood, intestines, marrow and fat and such other ghastly scenes ; *Udegī* presents loathsome scenes , full of putrid sights ; and the last one has simple disgust which is due to aversion from sensual joys.[1]

## ADBHUTA

8. The mental state of surprise develops into Marvellous sentiment. The wonderful object or an unexpected incident or performance of the impossible, like the feats of jugglers become the *ālambana* of the marvellous sentiment. The circumstances surrounding such an object or incident excite the feeling. The unwinking gaze, broadening of eyes, use of interjections, twisting of fingers are some of the expressions that ensue from the rise of the *adbhuta-rasa*. Stupor, perplexity, dumbfoundedness, and flurry are the ancilliary feelings that support the sentiment. It is generally followed by such self-existent states as stupefaction, flow of tears, horripilation and choked voice.

"These are eight sentiments which are said to prevail in a dramatic composition," says, Bharata.[2]

## ŚĀNTA

In addition to the eight *rasas* the later canonists propound that Quietistic is also the ninth sentiment[3] which develops from *Nirveda* or *Śama*, the tranquility of mind,

1. D. R. IV-73.
2. N. S. VII-88.
3. For the case of *Śānta* for being admitted to the category of *Rasas* and its various suggestive factors and the survey of the development of the thought in favour of its recognition, vide Rāghavan, The Number of Rasas.

which forms the permanent attitude ( *sthāyī bhāva* ) according to them. The universe realized as unsubstantial becomes the *ālambana*. The study of the Upanishadic texts, the visit to the penance-groves, meeting with sages and seers excite the sentiment. Disinterest in the sensual pleasures ( *tṛshṇā-kshaya* ), indifference to friends and foes alike, meditation and steadfastness of action are the *anubhāvas*. Joy, reminiscence, reasonableness and *Unmāda* are the ancilliary feelings. The *Śānta-rasa* causes horripilatton, perspiration, cool tears and change of voice which are its *Sāttvika-bhāvas*.[1]

There is, however, an opinion of certain authors like Bhaṭṭa Prabhākara[2] who believe that *Śānta-rasa* can prevail only in *Śravya Kāvyas* and not in the dramatic literature. But later rhetoricians like Jagannātha[3] ably refute this view and believe that even the scenic art can, without prejudice, admit the ninth *rasa*. In actual practice also, the view of Jagannātha finds support in plays like the Bhartṛhari-Nirveda.

Very few canonists like Viśvanātha[4] believe in the existence of the tenth *rasa* viz., *Vātsalya* or the Affectionate sentiment, which subsists between the parent and child, *guru* and his pupil, and all such individuals related *inter se* as persons in *loco parentis et fili*, like the ruler and the ruled. But all such feelings are the subject of *Bhāva-dhvani*, and for the reasons detailed above they are incompetent to prevail as durable states and develop into independent *rasas*. Even Paṇḍitarāja Jagannātha, the most modern and rationalist among the classical critic canonists does not feel inclined to go far beyond the dictum of Bharata in recognising eight *rasas* and to favour the loose opinions of poeticians like Rudraṭa and Bhojadeva.[5]

## INTER-RELATIONS

Incidentally, it is necessary to discuss very briefly the relationship of the different phases of *Rasas*, for an analytical

1. K. Pr. Ullāsa IV.
2. Rasa-pradīpa p. 39.
3. R. G. p. 55–6.
4. S. D. III–251.
5. K. A.; S. K. A. pp. 598–99.

study of the nature of these sentiments evinces that some of them present light moods, whereas others cause a serious attitude of mind. For instance, the comic and the erotic sentiments give rise to gay and jolly attitude, but the furious and the heroic donot do so. Then again, the pathetic and the queitistic donot admit of light-heartedness at all. The state of consternation and wonder cannot but cause a person to be beside himself. Thus it becomes evident that the various types of sentiments essentially differ from one another in respect of their nature, composition and after-effects. As the very constitution of this Universe bears the stamp of pleasure and pain blended together, any cosmic relation causing a physical or mental contact with a mundane phenomenon is sure to yield sometimes joy and at others misery.[1] An unadulterated happiness is, in ordinary course of human life, an alien feature in a mortal society unless some psychological or mystic device is there to raise a human being above the infirmities of flesh and blood. Hence the natural opposition among the various sentiments and mental attitudes is bound to occur. So basic is this opposition that the concurrence of the divergent attitudes and sentiments becomes an improbable conception. Hence a clever artist has to avoid carefully the prevalence of the adverse attitudes simultaneous-

1. There is a good deal of controversy among the canonists in regard to their opinion about the nature of *rasas*: There is one school of thought represented by Ānanda–vardhana, Mammaṭa and Jagannātha who consider that in the realm of Poetry there is nothing but delight (*Lhādaika-mayīm*– *K. Pr. I–I*)—nay, uncommon delight (*Lokottarānanda*)— R. G. p. 4, 9. According to them the psychological forces of cognition and fruition (*bhāvakatva* and *bhoga-kṛtva*) relieve them of the miserable aspect of life and cause the mortal limitations to be sunk in the relish of the sentimental wonder (*rasa-camatkṛti*). It is all bliss, something akin to mystic pleasure, that an æsthetician enjoys while relishing the piquancy of dramatic sentiment. The other school of thought headed by the authors of the Nāṭya-darpaṇa, and of the Kaṇṭhābharaṇa does not believe in this comouflage (*Dosha-vyāpāra*), and thinks that *rasas* are both in the nature of pleasure as well as of pain.

ly. Only those sentiments can, therefore, be aptly manifested together whose confluence in a dramatic representation does not mar their relative value. For this purpose, it is, enunciated by canonists as an empirical truth that the Heroic and the Erotic, the Comic and the Erotic, the Heroic and the Marvellous, the Heroic and the Furious, and the Erotic and the Marvellous agree with one another; but the Erotic does not agree with the Loathsome and the Pathetic, and the Quietistic and the Heroic do not agree with the Terrific, nor does the Furious with the Quietistic.

All the same, should a playwright, in the interest of the dramatic justice, feel it expedient to use two countervening sentiments in his work of art, nothing, however, can prevent him from doing so, provided his master skill warrants an adept use of them and makes the presence of one foster the cause of the other. It is only impropriety ( *anaucitya* )[1] which is fatal to the dramatic interest, but the artist is otherwise free to make his own use of all the different elements, if he can stencil out his characters with a uniform success even through varied colours, whether they are at accord or discordant. For he can jolly well avoid impropriety by placing the adverse sentiments in a harmonious manner. That can be done by the avoidance of their opposition which is generally of two types : one in respect of situation ( *sthiti* ) and the other in respect of perception ( *jñāna* ). The former can be avoided by placing the two discordant elements at a respectable distance, which can be managed by affording a different substratum ( *ālambana* ) for them, *e. g.* if the Heroic sentiment is depicted through the principal character ( *netā* ) the Terrific may be stationed in his foe ( *prati-nāyaka* ). The opposition which stands between the two discordant sentiments can be avoided by the mediation of the netural sentiment. A contrast can easily be presented by the use of a relieving mediator in between the two disagreeing emotions.

1. The nature of Impropriety is discussed in details under the section of Dramatic Flaws. ..Vide Chap. VII *infra.*

## *ĀBHĀSA : PSUEDO-SUGGESTION*

The presentation of a particular sentiment or a feeling by reference to an inappropriate substratum makes it undignified.[1] In such cases though suggestion is brought out, it always remains below the high standard of sentimental relish. Therefore it is only a semblance of *Rasa* or *Bhāva*, and may be called a pseudo-sentiment or *rasābhāsa*. Inappropriateness may also consist in lack of proper suggestion or inadequate development of the emotion which may be due to want of some necessary ingredients as pointed out by Bharata.

Impropriety differs in its nature in case of different sentiments. For instance, when the amatory emotion of a lady is pointed out by reference to an adulteror, or numerous paramours or low characters, it becomes, on an average, disgusting, and does not attain the standard of the erotic sentiment.[2] Then again, if a man's incestuous love is demonstrated by reference to the consort of a sage, a preceptor or a King the heinous immorality does not permit such an emotion to reach the standard of Amatory sentiment.[3] Similarly, if the emotion of love is depicted only in the lover ( may be a man or a woman ) and not in the beloved, then for want of response it falls short of the necessary ingredient of mutuality, and the unilateral love fails to develop into the full-fledged *Śṛṅgāra-rasa*.[4] Likewise, the amorous pursuits of a *Sannyāsin* or an eremite especially when dressed in saintly robes presents a ludicrous situation and the description of the same is sure to yield a debased interest.[5] Hence such a description and similar other ones which are equally untoward by virtue of inapposite time, place or

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1. R. G. p. 118.
2. S. D. III–263, also refer to Kshemendra's view about *Aucitya*; "*Anaucityād ṛte nānyad rasa-bhaṅgasya kāraṇam*".
3. R. S. II–98; R. G. p. 119, 9.
4. S. D. III–264; R. G. p. 118,19 ff. "*Anubhaya-nishṭhāyāśca rater asaṅgrahāt*".
5. Ibid. p. 120.

situation result in the suggestion of only the psuedo-erotic sentiment.

The canonists like Viśvanātha, Bhojadeva and the later ones choose to add to this list of instances of psuedo-suggestions the description of feelings of love subsisting between a pair of animals of opposite sex, like birds, beasts and insects.[1] But Vidyādhara in his Ekāvalī does not agree to this view. He believes that the existence of the *vibhāvas* and the *anubhāvas* of a sentiment is as much really possible among the members of the animal world as is in the human society.[2]

1. S. D. III–264, S K. A. V–357.
2. Ekāvalī : p. 106, Ll. 5 to p. 107, 4. It is worthy of note in this connection that if an emotion dwelling in human determinants ( *ālambanas* ) is an object of sentimental relish, a similar emotion, then, arising in an animal pair *inter se* could be relished with the same piquancy. On the other hand, the erotics in an animal pair is definitely an excitant factor in the sphere of human erotics; and to an observer causes a similar elevation of spirit ( *ullāsa* ). On rational grounds the view of Vidyādhara does not appear to be unsound ; for, more essentially genuine is the expression of love among the animals, and, therefore, it is really stirring, and cannot be ostracised from the class of sentiments. Moreover, it is not proper to exclude only the feelings of love among animals from the class of sentiments, because similar semblance of emotions may be found among animals in spheres other than the one of love, for instance, fear may become as much visible in an animal standing in danger of life as may be in case of a damsel. Still according to the school of Viśvanātha there can be no *Bhayānaka-rasa*, but only an *ābhāsa* in a spot like, "*Grīvā-bhaṅgābhirāmam* ( *Śāk. I–7* ); nor can there be a real *Karuṇa-rasa* when either of the animal pair sheds tears at the demise of its partner, say, when shot dead by a fowler or a huntsman. Well, such calamitous plights of the animals have become the *ālambana* of many a *Dayā-vīra*; and in face of such stirring genuineness of feelings visible among the fauna, their amor which is clearly visible both in the *Sambhoga* and the *Vipralambha* situations can hardly be thrown into the category of pseudo-sentiments unlike their other feelings. Sentimentally, it, therefore,

On the same principle, it becomes a debased humour, if the object of ridicule is the one who deserves veneration like father or *Guru*. It becomes then a pseudo-comic expression. If the emotion of grief finds its substratum in a *Sannyāsin,* a recluse, it will only manifest a pseudo-pathetic sentiment. If emotions of wrath and fighting zeal are depicted by reference to such persons as deserve devoted allegiance, they will develop into the semblance of sentiments. Then again, if a coward or a reputed ennuch were to exhibit the bellicose attitude, it will result only in pseudo-heroic suggestion. Conversely then, if a valliant knight could be afflicted by consternation and timidity, the Terrific in such a case is bound to be a pseudo-sentiment. Similary, if disgust were to be by reference to the sight of the flow of blood, marrow and fat of sacrificial beasts ; wonder proceeding from mesmerism, jugglery or other feats of spectral illusion ( *Indrajāla* ), and dispassiontate tranquility to be portrayed in an arch-knave, a villian or a *Cāṇḍāla*—all will give rise to the semblance of the respective sentiments.

Apart from the pseudo-sentiments, there are immature sentiments also, like the love in form of devotion to God ( *bhakti-rati* ), reverence to superiors ( *śraddhā* ), and affection towards kinsmen ( *premā* ). Such sentiments, and also those which do not find full development on account of some other sentiment in high progress at a particular spot are all classed under the suggestion of emotions or *Bhāva-dhvani*.[1]

Just as the sentiments can be pseudo-sentiments for reasons of some impropriety either in their make-up or the substratum, feelings *(bhāvas)* can likewise be pseudo-feelings *(bhāvābhāsas),* in case their delineation is not done in an apposite form.

In addition to these suggested elements of wonder

appears that except in cases of carno-sexuality the emotional delineation among the beings of the animal kingdom need not essentially be deemed to lend an inferior interest, unless such a canon be an offspring of the ascendent sense of inferiority complex largely prevailing in the human society.

[ cf. Śaṅkara—'*Paśvādibhiścāviśeshāt*'—Br. Sūtra-bh., I-1. ]

1. Vide page 259 *supra.*

( *camatkāra* ) that embellish the dramatic composition, there are a few more phases of feelings which contribute to the charm of the dramatic interest on account of their sudden rise, fall, or combinations if they do not anywise prove to be derogatory. These phases, in the opinion of all canonists, are fourfold, ( i ) the sudden rise of feelings ( *bhāvodaya* ) ; ( ii ) sinking of feelings no sooner than they arise ( *bhāva-śānti* ) ; ( iii ) the confluence of such distinct feelings as are competent to suppress one another, but fail to do so at a particular spot ( *bhāva-sandhi* ) ; and the commixture of feelings ( *bhāva-śabalatā* ), which consists in the suggestion of different feelings that are either neutral or in direct opposition with one another. The commixture of feelings lends charm in the sense that various opposite feelings are said to rise in the mind of a character in quick succession due to different circumstances, and to present a kaleidoscopic picture of mental attitudes to be enjoyed by an æsthetic reader.[1]

All these four phases, namely, the rise, the fall, the confluence and the commixture of feelings are as much object of dominant suggestion ( *dhvani* ) as the feelings themselves could be.

In fact, the suggestion of sentiments and feelings in their diverse forms rules over the very essential interest that prevails in a dramatic composition. Serially, this is the third and the most important aspect of the dramatic criticism.[2] For these reasons the progress of sentimental relish is to be guarded with religious care by a playwright, and every attempt should be made to foster its progress in all possible ways. This depends largely upon the constitution of a play, which should, as a matter of fact, be both systematic and conventional.

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1. For details Vide R. G. p. 123, 8 et seq.
2. " *Vastu netā rasas teshām bhedakaḥ*"...D. R. I–11a.

N. B. In respect of details touching the progressive development of thought about the Rasa theory in Hindu Aesthetics, nothing much is stated here, for it is at large dealt with by the writer in Introduction to his Edition of R. G. under publication.

# CHAPTER VI

## DRAMATIC CONVENTIONS

In addition to a number of above-noted rules and canons prescribed by the dramaturgists for the development of the dramatic plot there are also some conventions[1] which are as good as regular canons because of their universal observance. These conventions are both various and varied. Hence the principal ones are dealt with under different heads given below. For purposes of classification, they can be considered under different categories, such as Conventions in regard to the structure of drama, Conventions in regard to the procedure of drama, Conventions in regard to the dramatic characters, Conventions in respect of the use of *Rasas*, Conventions pertaining to names and addresses, Conventions regarding the use of dialects, and Miscellaneous Conventions.

In respect of these Conventions and their observance, different canonists have their own views, which too are succinctly discussed here.

### I

### STRUCTURAL CONVENTIONS

1. The first convention deals with the bulk of the drama. It prescribes that the number of Acts in a *Nāṭaka* should not be less than five and should not exceed ten. As a matter of fact, the popular dramas have five or seven Acts.

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1. The word, *Convention* is used here in the sense of Sanskrit *Samaya*, oft-quoted in the expressions like '*Kavi-samaya*' or '*Nāṭya-Samaya*.' A Convention has its sanction in a long established customary tradition or practice ; and it is as good as a canon with a distinction that non-observance of a convention does not vitiate the character of a drama in a particular composition, but renders it simply unconventional. In effect however, a breach of convention becomes no less serious a flaw. Some of them are very important and others are merely ancilliary.

Dramas with even number of Acts are very few, out of which dramas containing eight Acts are not at all extant. There, are, however, a few with six Acts like Veṇīsaṁhāra or Avimāraka. Dramas containing ten Acts in the pattern of the *Nāṭaka* are also few, and Viśvanātha prefers to call them *Mahā-nāṭakas*[1] with their specimens in Rājaśekhara's Bālarāmāyaṇa or Mahādeva's Adbhuta-darpaṇa. There is yet a singular example of Hanūmat's *Mahānāṭaka* which has fourteen Acts according to the Bombay recension.

2. It is further prescribed that these Acts should as well have a proportion and proper development. That is why it is said that the structure of an Act should be like a Cow's tail ( *go-pucchākāra* ).[2] This expression, 'Cow's tail' has also a significance of its own.

Some commentaters[3] on Bharata explain the term so as to mean that the Acts should become in order thinner and thinner just as the tail of a cow usually does. Others think that just as some hair are short and others are long in a cow's tail, Acts dealing with protasis should be comparatively shorter than those which contain catastasis or epitasis. According to this school, the convention in regard to the composition of Acts appears in the form : ~~ ~~~~ ~~~~~~ ~~~~~~~ ~~~, which means the Act opening the drama should be short, the Act dealing with the element of Expansion ( *Pratimukha* ) is required to be a little larger in extent than the first, and the third Act dealing with the *Garbha-sandhi* should be fairly long. The fourth Act, in which the personal efforts of the *Patākā* and the *Prakarī* go by far to remove a host of difficulties in the way of success and make the attainment of object almost sure, is supposed to be the longest of all Acts. The fifth Act containing the conclusion need not be bigger than the opening Act.

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1. S. D. VI–224a.
2. N. XVIII–93a; N. D. p. 33, 6; S. D. VI–11b.
3. A. B. [Vol. II. (*G. O. S.*) p. 428 bottom] refers to both the views.

This convention, as a matter of fact, is more consonont with the cause of dramatic development and as such, has found favour with the playwrights. The expression, 'Cow's tail, therefore, may be deemed to mean what the latter alternative contemplates.

The Nāṭya-darpaṇa has still a third meaning to attribute to this expression.[1] The authors observe that some hair in a Cow's tail run to a very short length, the others reach upto the middle of the tail, and there are still others which go right upto the end of it. Similarly, certain Acts should contain matter that will end probably within themselves, other Acts should deal with such matter as will have its significance not only within those Acts, but their repercussions may spread a little beyond ; and some Acts may contain such matters as pervade right upto the close of the drama. For instance, the vernal festivity occurs in the Ratnāvalī in the first Act and has its bearing in that Act only, and the account of General Bābhravya which had its touch in the first Act reveals by reappearance only when the Apodosis has commenced, and the matter like that of acquisition of Ratnāvalī is such as pervades throughout the play though it fructifies only at the end. This interpretation of Guṇacandra is a little more objective than what the former expresses, though the significance in actual operation is a matter of each drama handled in its own way.

3. The Acts of the play should not have such text as is not readily intelligible, though it may be highly poetic. It may, however, contain suggestive sense which could ordinarily be appreciated more by the intellectuals than by an ordinary person. On the whole, at least the primary sense should be sufficiently explicit, lest in course of dramatic performance the visitor should find himself at a loss to catch the import readily, with a consequence of his losing interest in the action.[2] It, therefore, comes to mean that the text should not

1. N. D. p. 33.

2. From this practice it will be evident that obscurity is to be strictly avoided ; for the very aim of Sanskrit drama has

have unduly intricate ( *kūṭa* ) passages except where purposeful resort to such intricacy is necessary to introducing *Nālikā* or the figure of the *Mudrā-alaṅkāra* or such other artifices.[1] A long range of verses in immediate succession, or long prose passages with lengthy compounds are not conventional.[2] Viśvanātha, in this connection, directs that the drama should be free from such expressions the sense of which is not perspicuous, and also from profuse verses. It may, however, have short *Cūrṇakas* in it.[3] Bharata, however, advises that *Cūrṇakas* should not be frequently used, as they tire the dramatic execution.[4] Sāgaranandin refers this limitation of short *Cūrṇakas* to *Praveśaka* only.[5]

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been to give popularity to the scenic art rather than a pedantic presentation of the poet's skill and learning.

1. The use of *Nālikā* is strikingly found in the Prasanna-rāghava in Act I-7, and that of the *Mudrālaṅkāra* in a majority of the benedictory verses in Bhāsa's plays.
2. Despite the convention, long prose passages and lengthy compounds have formed the trait of some dramatists even of the standard of Bhavabhūti.
3. The text of Viśvanātha is, "*Agūḍha-śabdārthaḥ kshudra-cūrṇaka-saṅyuto... nīti-pracura-padyavān*"... ( S. D. VI-12, 14 ). *Cūrṇaka* is a prose passage which is connected syntactically with the verse that follows it. It is more or less an introductory passage to the verse, as is found in plenty in the Śākuntala, e. g. "*So'yam idānīm api*' is a *cūrṇaka* connected with the oft-quoted verse '*Grīvābhaṅgābhirāmam*"...( I-7 ). Bhaṭṭācārya in his Vivṛti explains this text "*Kshudra-cūrṇasaṅyutaḥ*" by defining *Cūrṇaka* as a type of prose and not meaning the term in the sense in which Bharata employs it. What type of prose is meant by him is not defined in Vivṛti, but it appears to mean that type of prose composition which is easy, has very few compounds, and does not contain hard consononts. An authority for such connotation of the term, *Cūrṇaka* is available in the text, "*Akaṭhorākshāram svalpa-samāsam cūrṇakam viduḥ*"... ( Viv. p. 275-4 – N. S. Edn. ).
4. "*Bahu-cūrṇa-pāda-vṛttam janayati khedam prayogasya.*"—N. XVIII-87.
5. N. L. R. Ll. 346-350.

4. So far as the purpose or the *motif* of the dramatic plot is concerned, it is recommended that the entire action should be concentrated to the attainment of a single object, and so the denouément (*Kārya*) should not be multifold in a play. There may be a sub-plot but the result of that should inure to the benefit of the hero. The hero also must have one predominant object in his view; and any by-product of its success may be deemed a collateral advantage.[1]

5. In regard to the action of the play, it is observed that it should not involve a story which occupies several days. That is, the plot of the play should concentrate upon events drawn from a major episode in the life of the hero connected with the *motif* in hand though the time of action may be interspersed by a lapse of several years. This convention lays stress upon the conciseness of the plot.

6. Use of *Patākāsthānkas* is especially advised, because they serve a number of purposes. Not only that they go to maintain an abiding interest in the play, but they serve as important pivots in the dramatic action and also contribute an element of wonder which adds to the spell of the dramatic beauty of a show.[2]

7. The different items of action should be so arranged as they may not clash with indispensable duties of human life. Otherwise the dramatic composition will fall short of the didactic purpose of Poetry in general. For instance, however important a deed may be before the hero, the time for the

1. For example, Ratnāvalī's acquisition by Udayana or his wedding with Padmāvatī or gain of Priyadarśikā is the main *motif* of the Udayana plays, though regain of his kingdom is an equally-courted by-product. Similarly, winning the love of Śakuntalā and her contact is the main and the only motive of Dushyanta, though removal of the curse of sonlessness is a consequent advantage; or Cāṇakya's main motive is of winning Rākshasa by defeating his contrivances in the Mudrā-rākshasa though the resultant factor be the stabilisation of Candragupta's rule.

2. S. D. VI–44; N. XIX–36.

performance of his morning prayers, the sun-worship and the evening devotion, the attendence at *Agnihotra*, meetings of the Council of State or discharge of other duties of the hero, both natural and vocational, should not be missed. The Convention affords ample room for the description of the day, the morning, the noon and the evening hours.[1] These natural scenes when described give phenomenal picturesqueness to the dramatic composition. Attendence to the daily duties, both temporal and spiritual, lends a grace and sublimity to the character of the principal *dramatis personæ* who are supposed to have imitable virtues and lack of delinquency in spite of their overwhelming work and opulence.[2]

8 It is traditionally recommended that in course of Induction a reference should be made to some season, as is shown in Bharata's instruction, "First there should be reference to some season of the year".[3] This helps in understanding the time which forms the background of the dramatic action and creating a musical atmosphere around the auditorium.

Bharata also believes in introducing the description of different seasons in the main body of the plot and considers it as an artifice worthy of practice.[4] For purposes of using this artifice Bharata chalks out a brief outline of the requirements of the seasonal descriptions [5] :

1. For instance, the description of the morning is found in the Śāk. Act IV ; of the noon in the Mālavikā ; or in the statement of the *Vaitālikas* in the Mudrā-rākshasa.
2. That is why, reference is found in Purūravas described as *"Sūryopasthāna–nivṛttaḥ"* in the Vikra., or in U. R. where Rāma is stated as *"Dharmāsanād viśati rāja-gṛham narendraḥ,"* the like of which is found in Dushyanta in the fifth Act of the Śākuntala.
3. *Ṛtum ca kañcit samāśritya"* ... N. XVI; S. D. VI–29a.
4. That is why there is a reference to the summer in the Induction of the Śākuntala and to the Spring in its sixth Act. Similarly, the Ratnāvalī has reference to the Spring, the Vikramorvaśī to the rains in the IV Act, and several plays refer to autumn.
5. Vide Nāṭya–Śāstra : Chap. XXV – Verse 27 et seqq.

( i ) According to him autumn is to be presented with a variety show of variegated flowers, the joyous and clean look of directions and the characters healthy, spirited and buoyant.

( ii ) *Hemanta* is to be portrayed only by reference to high or middle class characters who appear well and thickly clad, basking in the sunshine or warming by hearth, their limbs either squeezed or folded within themselves.

( iii ) Winter is to be brought in by reference to the lower characters who appear twittering with tottering teeth, with shivering head and hissing sounds. Winter may also be described by reference to superior characters who are in a changed vicissitude of life or in circumstances where misfortune has befallen them. Winter is to be presented with dry weather, rough breeze, carrying, of course, with it the smell of winter flowers.

( iv ) With various festivities, jubilant aspirations, enjoyable environments, presentation of floral variety, the Spring is to be ushered in, in which feasting and merry-making, dancing and coquetry form the order of the day. This is a season where all characters, high or low, human or inhuman, sylvan landsacpe or an urban one, assume a merry look and present themselves at the apex of their joy and pinnacle of their bright glory.

( v ) The waving of fans, the bristling heat on the surface of the Earth, the scorching Sun and the perspiring touch and the hot breaths form the characteristics of the summer season. The season has also the mirth in splashing into water and the evening strolls on pleasant promenades, as is evidenced in Kālidāsa's description of the Summer.

( vi ) With blossoming *Kadamba* and margo trees, with patches of green grass full of *indragopas*, a herd of peacocks, pluvial showers accompanied with thunder and lightning and an occasional sight of the rainbow constitute the description of of the rainy season.

On the whole, the description of the seasons is to be made by reference to the diversities of Nature, the typical

action and their effect on the mankind. These seasons should often be mentioned according to the sentiment prevailing in the play, and should be shown pleasant to the happy and woeful to the miserable.

7. Śiṅga Bhūpāla recommends that the *Prastāvanā* containing a few *Vīthyaṅgas* and a full-fledged *āmukha* is better suited to those dramas which are of heroic or terrific nature, as in the case of the Anargha-rāghava. The erotic dramas, which are full of softness, a well-developed Induction in the form of *Āmukha* with *Bhāratī Vṛtti* is very pleasant, as is found in the Ratnāvalī and other erotic plays. A short *Sthāpanā* is always suited to the comic melodramas or short heroic plays.[1]

8. The description of the remorse of the chamberlain or his tired outlook on life has become a fanciful convention with the playwrights.

9. The death of the hero should not be intimated even through the Introductory Scenes because it will mean to abate all action; and sentiment will be eventually dropped, which ought to be kept alive at all costs and events. Dhanika strongly reprehends the idea of any item of plot stepping over the *Rasa*. He believes in omitting even the dramatic features and embellishments, should they tend to override the sentiment.[2]

10. Without prejudice to the flow of sentiment, the drama should possess the different elements of plot, the various stages of action, the dramatic *lakshaṇas* and other embellishments. The dramatic blemishes and the faults of poetry in general should be avoided from occupying a place in the structure of a play.

The structure of drama, however, depends upon its constitution and the development of its different limbs. The canonists have with great care pointed out the diverse constitutional elements of a drama mentioned above, which are condensed on mnemonic lines in a couplet purporting to

1. R. S. III–161, 2.
2. Ava. ( on D. R. III–33a ) p. 71, 8.

give the opinion of the wise who call, " that poetic composition to be a drama ( *Nāṭaka* ) which has five, five, sixty-four, four and eight and twenty-one, and thirty-six and ninety elements." [1] This statistical presentation is significant of the following scheme :

( i ) First five represents five elements of plot known as *Artha-prakṛtis.*

( ii ) Second five means five stages of action, *Kāryāvasthās.*

( iii ) Sixty-four is symbolic of the various sub-divisions of the five junctures ( *sandhyaṅgas* ), the total comprised of

| | | | |
|---|---|---|---|
| ( a ) | Mukha-sandhi | ... | 12 |
| ( b ) | Pratimukha-sandhi | ... | 13 |
| ( c ) | Garbha-sandhi | ... | 13 |
| ( d ) | Vimarśa-sandhi | ... | 12 |
| ( e ) | Nirvahaṇa-sandhi | ... | 14 |
| | | Total | 64 |

( iv ) Four : *Vṛttis : Bhāratī, Sāttvatī, Ārabhaṭī* and *Kaiśikī.*

( v ) Eight : *Rasas* according to Bharata's school.

( vi ) Twenty-one : Special features ( *Sandhyantaras* or *pradeśas.* )

( vii ) Thirty-six : *Nāṭya-lakshaṇas.*

( viii ) Ninety : Dramatic embellishments :

| | | | |
|---|---|---|---|
| ( a ) | *Nāṭyālaṅkāras* | ... | 33 |
| ( b ) | *Vīthyaṅgas* | ... | 13 |
| ( c ) | *Lāsyāṅgas* | ... | 10 |
| ( d ) | *Śilpakāṅgas* | . | 27 |
| ( e ) | *Bhāṇikāṅgas* | ... | 7 |
| | | Total | 90 |

( ix ) Besides these, ten *Prahasanāṅgas* are also recommended for being used with advantage in a play.

1. *Pañca pañca catuḥ-shashṭiś-caturasṭaika-viṁśatiḥ* /
*Shaṭ-triṁśan-navatir yatra tadāhur-nāṭakam budhāḥ* //

N. L. R. Ll. 1858-59.

11. No redundant matter, even if it is unopposed to *Rasa,* should be brought in. A clever playwright should either alter the situation so as to make it relevant, or may otherwise omit it conveniently.

## II

## CONVENTIONS OF PROCEDURE

Besides these conventions which refer to the structure of drama, there are no less important conventions which govern the dramatic procedure.

Every dramatic enactment should follow the *Pūrva-raṅga,* the adornment of the auditorium and adoration of various presiding deities, which will precede the universal benediction in its traditional form.[1]

In course of the introduction there should be a reference to the occasion of the play,[2] to the name and personality of the playwright, and also to the title of the play.[3]

*Sūtradhāra* is expected to withdraw after the *Pūrva-raṅga* and then the Establisher ( *Sthāpaka* ) should lead the Induction.[4]

The procedure for presenting the Introduction is by means of the *Bhāratī Vṛtti*. In course of it, the elements of the Comic or the Farce should be brought in.

If immediately after the Induction there be some point which is less interesting and yet deserves prior mention, the principal characters should not be then brought to the stage just after the outgoing *Sūtradhāra*. The uninteresting point should be then carried through *Vishkambhaka,* the Intimatory Scene. Should the plot of the drama open with an amusing scene, as in the case of the Śākuntala, the principal characters may be straight off deputed after the Induction is over.[5] Nakhakuṭṭa permits

1. Vide Chap. II *supra*, Nāndī.
2. N., V–161.
3. N., V–172.
4. N., V–169.
5. S. D. VI–62.

the use of speeches from behind the curtain ( *cūlikā* ) or from the void ( *gaganokti* ) during the Induction.[1]

The Intermediary Scenes or the connecting episodes should be concisely put in by means of interlogues. Consequently, it becomes essential to make an occasional insertion of the Drop ( *bindu* ) in order to avoid any possible hiatus between the side incidents and the nucleus of the dramatic plot. Lest there should be a protracted duration of an Episode, it is desirable to have a diversity of Scenes ( *Vidhānas* ).

It is absolutely essential to observe that all the incidents, which are of long duration or are such as are prohibited from being staged, should be conveyed by the Introductory scenes ( *arthopakshepakas* ), if they are essentially to be brought home to the audience. The duration or distance of time between different items of action should be reduced. No action should be dragged beyond a period of a year, and no scene should have an action which is not supposed to be executed in a day's time. Whatever is possible to be finished ordinarily in a day's time should cover less than a day.[2] Whatever is not befitting for being done in a day or is not possible to be completed during that time, should be treated as done at the close of the day, and the Act should be concluded at such places.[3]

Exit of all characters is necessary at the end of an Act; and the close of an Act must bear with it the element of Drop ( *bindu* ), for it helps bearing the thread of the story.

Insertion of the Germ ( *bīja* ) and indication of the conclusion should not be staged. They should be conveyed through an Intermediary Scene ( *arthopakshepaka* ).

A dramatist should not allow on stage a battle, or accosting of one from a distance by another, devastation of a country, capturing of a city, or a rebellion in the realm. Likewise a dramatist should not bring on the stage scenes of feasting, sexual sports, of bathing, of answering calls of nature,

1. S. D. VI–39.
2. N. D. p. 31.
3. S. D. VI–57.

applying unguents or sleeping to-gether[1] or such other actions that may be calculated as indecent.

There is a school of thought which prohibits the presentation of actual murder or pronouncement of Curse or performance of marriage on the stage. To this opinion of Dhanañjaya and Viśvanātha, Sāgaranandin and Guṇacandra donot agree.[2] They donot forbid presentation of such scenes.

All what is obscene or horrific should be avoided for physical presentation, but, if necessary, the facts may be communicated indirectly through the Explanatory scenes.

The Episode or *Patāka* should retire by the end of the *Garbha-Sandhi* or latest by the *Vimarśa-sandhi*, for the *Patākā* should not go beyond the fourth juncture.[3]

In order to avoid duplication of presentation of the one and the same matter, that point which involves schemes under contemplation may be shown as spoken into the ears of hearer and should be left over for being known to the audience in due course when it becomes mature for the purpose.

It has become conventional to avoid the use of *Praveśaka* or the Introductory Scene in the first Act of the play.[4]

No body should be brought to the stage unless he has some specific purpose or a part of his own to play. No character should be allowed to enter the stage unless his introduction is announced before his entrance. It is generally done by the fall of the screen on the stage. But an exception to this rule is allowed in case of the entrance of the King or of one, who is afflicted either mentally or physically.[5]

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1. N. XVIII–21 seq.

   It may be incidentally noted here that the presentation of Rāma and Sītā's sleeping to-gether in U. R. or of Nala and Damayantī in Nala-Vilāsa seems to be in breach of this convention, which, in fact, is done for reasons of grave dramatic significance.

2. D. R. III–34, 36; S. D. VI–16.
3. N. XIX–30; S. D. VI–68a; N. L. R. Line 908.
4. S. D. VI–57b; Avaloka ( D. R. ) p. 32, 15.
5. "*Patī-kshepo na kartavya ārta-rāja-praveśane*" — N. R. p. 15.

## III

## CONVENTIONS IN REGARD TO CHARACTERS:

The dramatic interest entirely depends upon the appearance, movements and mode of execution of different characters. The first requisite, therefore, is of their appearance, which should be in keeping with the part that they assume. Their appearance, both external and natural, should befit the character whom they represent. For instance, externally their dress and other equipments should be according to their status, caste, and occupation. So far as their natural appearance goes, their looks, age and behaviour should agree with the dignity of the character whose rôle they are going to play. Their dialectical language prevailing in the part of the country to which they belong, their usual modes of expression, their customs, manners and even idioms and metaphors should be in keeping with their every day life.[1] Observance of this convention leaves an impressionable stamp on the art of dramatic execution of the actor and speaks of the cleverness of the playwright.

Thus the external appearance including their costumes and language form one item in the presentation of characters the details about which are summed up under the heading of *Pravṛttis*, in the following Chapter.

The second point related to these characters is their conventional character depending on their heridity, occupation and social associations. The typical nature belonging to a particular class of people by birth or to a set of persons by virtue of their avocation is really what can be termed as their habitude or *Prakṛti*. For their respective *prakṛtis* Bharata has made a mention in his Chapter on *Sāmānyābhinaya* under the directions given in *"Devā dhīroddhatā jñeyāḥ"*, and his remarks in this

1. This convention which deals with the mode of presentation of characters indicates that with the Sanskrit dramatists, the reality and the realistic appearance formed the soul of dramatic representation which not only charmed the audience but also gained popularity for the shows among them.

connection are detailed above.[1] In addition to that, the conventions call upon a dramatist to be careful in depicting lowly characters with modest behaviour, and the vile characters embossed with the patent mark of villany, insolence and knavery.[2] Minor characters should have small performances, and their duty should not call upon them to be in charge of doing momentous deeds. Just as the presentation of background in a suitable and successful manner results in rich and vivid portrayal of the main picture in case of the art of painting, similarly, it is the delineation of these minor characters which leads to the bright and clear presentation of the hero and other principal *dramatis personæ*. It, therefore, demands a keen sense of proportion for maintaining the ratio of contribution to the interest in the *motif* of the play as evinced by different characters. Loose handling in this respect results only in dramatic blemish.

The hero, therefore, should have his character clearly brought out and so also his counter-part, be it the heroine or his adversary. It is equally conventional to make an august presentation of the qualities of the counter-part, because it ultimately elevates the character of the hero. For instance, beauty, nobility and other accomplishments of the heroine should be specifically brought out, for such a person to be the centre of the hero's love sublimates ultimately the character of the hero himself. Similarly, the war-like qualities, the invulnerable strength and the terrific command of the counter-part ( *prati-nāyaka* ) should be presented in all details, for such a chivalrous adversary was subdued by the hero is the real laurel in his bonnet. Apart from chivalry, the counter-hero should always be presented with a haughty character befitting a tyrant so as to justify his ultimate fall and destruction of his power. Such a description of the *Prati-nāyaka* is more impressive and beneficial than the lengthy eulogium of the hero alone, which deprives the drama of its interest and throws it into the abyss of bleak sycophancy.

1. Vide Chap. I, p. 5 *supra*.
2. Ref. Mṛcchkaṭika for Low Characters.

The next important Convention is that the hero should always be kept close to the dramatic action so that the interest in him should never abate or become feeble. Thus, putting the hero in imprisonment for long, and only his assistants acting in his behoof will not conduce to the dramatic interest. The hero should always be associated with a number of assistants, not exceeding four or five in number at a time, and he should always be portrayed as a person endowed with the conventional qualities befitting his class.[1]

The character of the hero's assistants should be depicted in conformity with duties that they are responsible for.[2] So far as the heroine is concerned, she should not only have the same noble qualities as the hero is supposed to have, but also the natural merits of womanly character.[3]

At the top of everything else it becomes a dramatic requirement of the first order that reality should always be maintained in presenting the behaviour of the characters, especially in respect of their emotions. Only for this reason the assumption of the part to be played by the *Sūtradhāra* is directed to be made in the mortal or in the divine form according as he purposes to introduce the mortal or the celestial characters in his play.[4]

## IV

## CONVENTIONS IN REGARD TO *RASAS*

*Rasa* is the soul of all Poetry and its manifestation calls for the greatest skill of the playwright. The first and the foremost convention in the matter of *Rasa* is that it should never be expressed directly. *Rasa* should never be denoted but manifested in various ways including the tone of the speaker and his accentuation of words. What is true of *Rasas* is equally true of all emotions and feelings.

1. Vide Chap. IV p. 209 ff. *supra.*
2. Vide Chap. IV p. 227 ff. *supra*
3. S. D. VI–127.
4. N. V–173.

So far as the dramatic action is concerned, there should be only one *rasa* to prevail prominently. It may either be erotic or heroic in case of major varieties ; there may be other ones in case of minor plays.[1] Other *rasas* may, however, be occasionally introduced, but they will all fare as subordinate *rasas*. They may be advantageously used in a show so far as they tend to foster or develop the ruling sentiment.[2]

It is an equally important convention that every dramatic action should have towards its close an element of marvel ( *adbhuta-rasa* ) in it, which may conveniently be brought in in the *Nirvahaṇa-sandhi*.[3]

So far as the sentiment of love is concerned, it should be presented gradually in all its ten stages, but the tenth stage reaching the point of the loss of the hero or the heroine should never be allowed to prevail, lest such a feature should end in a collapse of all dramatic action, which is wholly undesirable for the fulfilment of the dramatic purpose. As a corrollary to this convention it follows that no drama should depict a tragic end. The death of the hero or the principal character in an erotic play may be there, in case the so-called deceased has a chance of reviviscence or regaining his life. This is possible under the influence of a curse or malediction, or misgiving of facts.

It is peculiarly conventional that a dramatist should bring out the amorous feelings in the heart of the woman first, corresponding to which the lover has similar feelings in his heart. Really speaking, it is the man that is affected first, still as the softer sex is the harder nut to crack, for dramatic purposes affection on the distaff-side becomes more interesting if given priority of manifestation over the spear-side.

The greatest disaster in presentation of a *rasa* is an admixture of several feelings. The playwrights should always be wary against the introduction or even the remotest creeping in of anything which is repugnant to the prevailing senti-

1. Like *Śānta, Karuṇa* etc. be used in One-act plays.
2. Vide Chap. I, p. 13 *supra*.
3. N. XVIII–94.

ment. It becomes, therefore, necessary to avoid from the perview of presentation anything which is unbecoming to the hero or which will conspue his character. Similarly, any matter which is not in keeping with the flow of the sentiment or is repugnant to the laws of society or may be deemed opposed to the public policy should be omitted or modified by the dramatist.[1]

Since *Rasa* is the most predominant feature, its development should be anxiously watched. No sub-division of a juncture, though prescribed by the dramatic canons, should be used, if it disagrees with the ruling sentiment. On the other hand, even if a particular sub-division of a *sandhi* is not usual at a place, but its existence there is likely to feed the sentiment, it may, notwithstanding any direction to the contrary, be used by the playwright there.[2]

Similarly, the *Vṛttis* should also be in terms of the sentiment revealed at a particular spot in the dramatic action.[3]

When the slightest dissonance with the sentiment cannot be tolerated, it is needless to emphasise over the importance of avoiding two or more sentiments of opposite effects at one and the same place, e. g. the amatory sentiment in full swing can hardly forbear even the slightest introduction of the Terrific sentiment. Therefore agreeable sentiments should always be put together. That is why Ānandavardhana says, "*Anaucityād ṛte nānyad rasabhaṅgasya kāraṇam.*" [4] No music even is permitted to be used unless it is in keeping with the time, place and occasion of the sentimental movements. Choice of metres, words and their component consononts should also suit the sentiment.

Bharata further holds that the movement of the play which depends on the *Vibhāvas* is, in fact, capable of being depicted only by the ensuant features presented in a dramatic action.

1. D. A. III-11.
2. N. D. p. 18, line 33; D. A. III-12.
3. D. A. III-19b.
4. D. A. p. 145 bottom.

So the emotions should always be brought out through the *Vibhāvas*, and the ensuant activities should follow the emotions.[1]

Rudraṭa and Śiṅga Bhūpāla believe that the harlots and courtesans who have always only a mercenary interest in their apparent love should not be made a substratum of the sentiment of love.[2] They accord a simple reason for holding their view that such ingenuine love fails to produce an enduring impression on the audience, and besides, it ultimately begets calamities. Didactically, therefore dramatic literature should have no place for such a fleeting love to avoid a nefarious intrigue in the realm of poetry.

V

## CONVENTIONS IN REGARD TO NAMES & ADDRESSES

### [ i ] Names

The title of a play should always be suggestive. In case of a *Nāṭaka*, the title should be expressive of the neucleus of the dramatic action. It may refer to the names of the principal characters, or to some important pivot in the dramatic action.[3] The title of the *Prakaraṇas* and the *Bhāṇas* should be designated after the name of the hero and the heroine. The title of the *Nāṭikā* and the *Saṭṭaka* should likewise go after the name of the heroine. Sāgaranandin observes that as far as possible even various Acts in a play should be properly designated on the same principles.[4]

The names of the *Brāhmaṇas* and the *Kshatriya* characters should bear an impress of their professional duties and family traditions. They should respectively have an appendage of the surnames of *Śarman* and *Varman*.[5] The names of the

1. N. S. XXVI–38, 39 ( *K. S. S.* ). For full details in regard to the importance of every artifice in agreement with Rasa ... Vide D. A. Chap. III, pp. 148–150.
2. R. S. I–119 [ Rudraṭa also referred to there ].
3. N. L. R. 383, 385.
4. Ibid. Line 387.
5. N. XVII–92.

*Vaiśyas* should end in "*-datta*" and may refer to the articles of their trade. The names of soldiers and warriors should be heroic and expressive of gallantry. King's consorts and females relatives should bear names expressive of victory, glory and prosperity. The names of courtesans should end in '*-dattā,*' '*-mitrā,*' or '*-senā*' suffixed to certain attractive names. The man and the maid-servants should have auspicious names like Kalahaṁsa or Mandārikā or such other names as may be in keeping with the paraphernalia of the season under description. They may bear names of different flowers, sweet birds and lovely animals.

The names of the important characters should be in keeping with the subject-matter and the ruling sentiment of the play. The names of the chamberlains should always be expressive of implicit faith in them as Vinayandhara, Bābhravya Jayandhara and so on.[1] The names of the bards and time-keepers should represent bright articles and magnificent qualities like Karpūra and Kāmpilya.[2] The ministers should be given intellectual names as Subuddhi, Vasubhūti and so on. Priests should have in majority their patronymic names like Kautsa and Gautama. The names of jesters should be by reference to the seasons, like Vasantaka or Mādhavya. They may have even some jocular names. The name of the hero should bear an affix of such glorious terms as *Bhūshaṇā*, *Uttaṁsa* or *Śekhara* to indicate them as the gems of the society. Their names may otherwise be in keeping with their personal characteristics or those traits that belong to their type in *Udātta*, *Lalita*, *Uddhata* or *Śānta* form.[3]

1. R. S. III-32:.
2. Ibid. et. seq. Note : Vide N. XVII-92, 98.
3. This convention in regard to the nomenclature of the various *dramatis personæ* appears to be very unimportant at the first sight, but in fact, the choice of names indicated by this practice of the playwrights has a great psychological effect, as the very name suggests the vocational character and nature of the person introduced. This convention has become so popular with the authors that its breach is nowhere found.

In addition to the conventional names, the dramaturgists have prescribed even modes and forms of addresses to be used by various characters among themselves.

### [ ii ] Addresses

The King should be addressed as *Svāmin*, meaning 'my lord', or 'my leige'; as *Deva* by his officials, and *Bhaṭṭa*, *Bhaṭṭāraka* or *Bhartā* by the menial servants and attendents. By other princes, the king should be addressed as a friend, *Vayasya*, and so does his Clown. *Brāhmaṇas* may address him by his personal or patronymic name.[1]

Every *Brāhmaṇa* should be addressed by another including the King as *ārya*, meaning 'noble one'. A Clown may, however, be called by the King as his *vayasya* or by his personal name.[2]

The actress and the stage-manager should address each other as *ārya* and *ārye* respectively, but the male attendent ( *pāripārśvaka* ) should call the stage-manager as *Bhāva*, and *Sūtradhāra* should address his attendent as *Mārisha*.[3]

The equals should address one another as *Vayasya* among the high characters; but the equals among the middle class of people should be called out as *Haṁho*. Among women of equal status belonging to higher class of characters, the mode of address is *Halā*, *Sakhi*, *ayi*, *āli*, and the women of low characters address one another as *Haṇḍe!* A senior should always be referred to as *ārya* or *atra-bhavān* in his presence or *tātra-bhavān* in his absence. These expressions may be used with a feminine suffix in case of senior ladies.[4]

All sages, ascetics, celebates ( *brahmacārins* ), recluses and acolytes and Vaidika scholars should be addressed as *Bhagavān*. The female recluses and the wives of saintly persons and

1. Like Dāśarathī, Paurava, Pāṇḍava and so on.
2. N. XVII–67.
3. Ibid. XVII–82.
4. N. XVII–88.

scholarly women should be addressed as *Bhagavatī*.[1] The queen is to be addressed as *devī*, and the seniormost among the queens should be addressed as *Mahādevī* if she is a crowned ( *paṭṭābhishiktā* ) Queen. All other consorts of the King should be addressed as *Bhaṭṭinī*; other mistresses of the king as *Svāminī* or *Bhoginī*. An approachable ( *gamyā* ) lady is to be addressed as *Bhadre !* *Vidūshaka* may, however, address the Queen as *Bhavati !* A husband may call his wife as *arye* or accost her by reference to her father's or son's name.[2] A husband belonging to a middling or low class may address his wife as *Haṁho or Haṇḍe !* respectively. But an address of endearment may be '*priye*' in general, or it may refer to any other charming quality in her as may be deemed of conspicuous significance at the moment. Ladies should accost their husbands as *Ārya-putra*. Among other women characters, a messenger ( *dutī* ) may be called out as *Hañje*, a courtesan as *ajjuke* and a procuress as *ambe*.[3] A respectable old lady may be referred to as *Mātā* or *ambā*. Any young lady who is not otherwise related by consanguinity is to be addressed as *Bhavatī*.

A charioteer should always call the rider as *Āyushman*. Every old man including one's own father should be addressed as *Tāta* by others. A father may call his son *Vatsa putra, tāta* or even by his *gotra*. Similar is the form of address prescribed for a pupil, a disciple, and a youngster. A minister should be called *ārya* by his sub-ordinate staff, but the *brāhmaṇas* may address him as *Amātya* or *Saciva*. An ascetic should be addressed as *Sādhu !* in general. Every other venerable character should be addressed by the disciples and the public at large in such form of address as may express due regard to the rank and personality of the individual spoken to. An *Ācārya* should be addressed as *Upādhyāya*,

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1. N. XVII–65.

   All details about various modes of addresses are given by Bharata in N. Chap. XVII–64–90.

2. N. XVII–87.
3. Ibid. XVII–89.

a king as *Mahāraja*, the prince or the heir-apparent as *Bhartṛ-dāraka* or *bhadra-mukha*,[1] and the princess as *Bhartṛ-dārikā* by the subjects. All other persons should be addressed by their communal names or professional designations. The menial staff could be addressed with an interjection, *he*.[2]

## VI
## CONVENTIONS
## IN REGARD TO THE USE OF LANGUAGES

Since several characters of different order and status figure in a dramatic action, there should be different standards of language used by them. This change is noticeable in the English dramas as well. Besides the standard of the language, there is also a good deal of dialectical difference according to birth and residence of a character in a particular province or his associations and instruction in a particular dialect of the Indian languages. Their species are discussed under the heading of *Pravṛttis* in the following Chapter. A few important conventions in regard to their use are, however, succinctly noticed below :

All characters, *dhīrodātta*, *dhīroddhata*, *dhīraśānta* and *dhīralalita*, should use Sanskrit in general. But if any character belonging to these types is under conceit due to opulence or has become too much enfeebled on account of indigence, he may use the *Prākṛta* language to betoken such extremity of circumstances. On the whole, all high class characters invariably speak the Sanskrit language. But the children and the ladies including nymphs, and also those who appear in guise, and the sick, and the afflicted speak the

1. N. XVII–90.
2. The convention in regard to the forms of addresses seems apparently to limit the free choice of a playwright, but in fact it is not so. These modes of addresses, on the other hand, lend a realistic hue to the dramatic action, for such expressions must have been in vogue in every day life. Their unconscious use in a drama, without any restriction in the free choice of the playwright, tends to present a realistic view of society in the scenic literature.

*Prākṛta* language, though by birth they belong to the higher class of characters. All illiterate ascetics and monks use the *Prākṛta* language. All low-born characters, servants, and those who are under intoxication speak the *Prākṛta* idiom. The Jester ( *Vidūshaka* ), though a *brāhmaṇa,* always speaks the *Prākṛta* language, perhaps due to his close contact with the harem constantly. But the Charioteer, the Chamberlain ( *Kañcukī* ) and the Time-keeper ( *Vaitālika* ) use the Sanskrit idiom. The *Sannyāsins,* saints, Vaidika scholars, teachers and *Brāhmaṇas* and men of letters, both male and female, use the Sanskrit language. Courtesans, royal consorts, junior students and artisans may use the Sanskrit language on rare occasions when it is expedient to show their cleverness and efficiency.

Of various dialects of the *Prākṛta* language,[1] an arrangement is directed by Bharata to the effect that the *Māgadhī*

1. The convention in regard to the use of different dialectical tongues seems to be slightly impracticable in actual use unless the actors and the actresses are imported from various localities. But as would be evidenced in the second Book, where these rules are examined in their applied form, it appears that the use of the different dialects was practised satisfactorily which seems quite feasible as, for instance, is when the European dramas are enacted by the Indian actors and vice versa. Of course, it could be somewhat difficult for the mass audience to note the subtle dialectical distinctions and follow them; for they could be appreciated only by the educated few. The observance of this linguistic convention has further contributed towards a realistic representation of social conditions in dramas and eventually won them, in fact, a mass popularity as well.* As is actually observed, the use of these different dialects has quite unconsciously become so practicable with the first grade playwrights that it ceases to appear as introduced with some special effort. Sometimes it may, however, be an outcome of strained

* Cf. Shakespeare's *"What You Will"* which contains full scenes in the French, and other popular dialects which are so different from the standard of the Midland English.

dialect is to be used by all the attendents of the King and in his inner apartments. Of the young princes and the princesses and of the merchants, the dialect is the *Ardha-māgadhī*. *Vidūshaka* and such other associates speak in the *Prācya* dialect of the *Prākṛta*. The *Āvantika* dialect is prescribed for cunning characters like the gamesters. The heroines and their friends use the *Śaurasenī* dialect. Warriors and the townsmen use the *Dākshiṇātya* dialect. Among low characters and foresters, the dialect of the province to which they belong prevails. It is conventional that the superior characters should use *Māgadhī* dialect when they adopt the *Prākṛta* idiom in times of their adversity or like circumstances.[1] The dramatic literature should avoid the use of vulgar dialects like the *Barbara* or the *Kirāta*.[2]

These are a few general conventions formed by the dramaturgists for the use of the languages in a play. All the same Bharata permits that "the rule in regard to the linguistic distinction may, however, be changed by a playwright in case such departure is justified on grounds of dramatic requirements".[3]

## VII
## MISCELLANEOUS CONVENTIONS

Apart from the conventions noticed above, there are a few particular practices which have the force of conventions. regarding the caste, age and tastes of certain characters, For instance, a Jester should necessarily be a *brāhmaṇa* by caste, a young man and of voracious habits. So also the *Kañcukin* should be a *brāhmaṇa* but an old man of long standing in service at the groundsill of the King's gænacium. He is always shown musing over the tedium of his task with a staff in his hand. The priests, *Ācāryas* and *Gurus* should be

effort and conscious care for the third rate writer whose very composition, both from a literary and constitutional point of view, may, on that account, become a sample of an author who is said to be —"*Haṭād ākṛshṭānām katipaya-padānām racayitā.*"

1. N. S. XVII–50 et seq.
2. N. S. XVII–50 et seq.
3. S. D. VI–168, 169.

of advanced age and have inspiring personality. The letter-bearer to the King is invariably a young girl or a portress, always waiting upon him. It is customary to grant access to the inner apartments of the King to the Clown, the Chamberlain, the priests and also to the time-keepers and porters.

Ministers and Generals hold heriditary offices and they belong to the *Brāhmaṇa* and the *Kshatriya* class respectively. Similarly, there are specific conventions in regard to the costumes and other equipment of individual characters, which are given separately under the heading of *Pravṛttis* hereinafter.

There are also conventions in regard to various decorative features such as the equipment in King's chambers: his Council-hall should be fitted with different types of seats meant for members of different castes and ranks; and there are different modes of dress, and types of ornaments for various characters. They pertain to the art of enactment, and are dealt with separately by Bharata under the heading of *Āhāryābhinaya*.[1]

In addition to several idiomatic and colloquial uses adopted in the conversational Sanskrit used in dramas, the verb √*Sādhi*, which is a fourth conjugational root, is used in the sense of implying motion ( i. e. going and coming ) with a causal inflexion ( *ṇi* ) suffixed to it.[2] The verb is again invariably used with the plural number. Then there is the euphemistic phrase, *na bhavati* or its equivalent used for expressing the idea of death.[3]

Besides these special conventions, all matters based on poetic belief and traditional acceptance by the poeticians are adopted in the dramatic literature as well. For example, the touch and company of a young damsel is refrigerating and vivifying ; her separation is volcanic and unbearable. Old age has a hoary colour. Glory is cool and has white colour while infamy has a dark one.[4] Prowess

1. N. Chap. XXI whole.
2. S. D. VI–144a.
3. N.L.R. Line 2245 ; e. g. in Śāk. Act. VI "*Tvam idānīm na bhavasi*" or in the III Act "*athavā smarata mām.*"
4. For further details vide *Sāhitya-mīmāṁsā* ( T. S. S. ) Chap. VII. p. 121....

and valour are always bright yellow in colour and hot in effect. The pair of red geese separate at night, and *Cātaka* drinks only that water which rains during the *Svāti-nakshatra.* The lilies bloom at night and fade during the day ; the lotus fades during the night and blooms in the day. The sunstone or jasper emits fire and moonstone oozes when they come in contact respectively with the sunbeams and the lunar rays. The existence of a gem in the hood of a snake and the temples of an elephant is a matter of convention. So is the availability of the sandalwood always in the Malaya mountains. Similarly, the southern breeze blowing from the Malayas, the disc of the moon, and the humming of bees are deemed allies of Cupid and as such excitants of the erotic sentiment. The God of Love has a floral bow and its string is composed of a cluster of bees. Traditionally, he has five arrows consisting of five different flowers, *viz.*, the lotus, the *aśoka,* the mango, the jasmine and the blue lily. They have five virtual effects, namely, of fascinating, intoxicating, withering, corroding and paralysing.[1] The vernal season is the best friend of the God of Love who is conventionally a bodiless god ( *anaṅga* ), and his place of birth is the mind of the lovers. In effect, however, he has a corroding fire to consume all those who are stricken with his shafts. Billets-deux are inscribed on lotus leaves with nails or written on parchments of bark of birch with vermillion, benzion and similar pigments. A fanciful convention is acknowledged in Sanskrit literature which believes that the *Aśoka* plant is manured with a kick of a buxom lady, and the *Bakula* plant profusely flowers when sprinkled at its roots with a douche of ale from her mouth. The *Kurabaka* plant thrills with sportive looks of a young maiden cast at it, and the *Tilaka* tree is laden with buds when joggled by the fair sex.[2]

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1. *Sammohanonmadanau ca śoshaṇastāpanastathā /*
*Stambhanaśceti Kāmasya pañca bāṇāḥ prakīrtitāḥ" //*

2. *Pādāhataḥ pramadayā vikastaśokaḥ,*
*Śokam jahāti bakulo madhu-sīdhu-siktaḥ /*
*Ālokitaḥ kurabakaḥ kurute vikāsam,*
*Āloḍitas tilaka utkaliko vibhāti."*—Vāgvilāsa—61.

These are some of the noted conventions of the poets the observance of which lends a poetic charm to a dramatic composition and becomes thereby conducive to the sentimental relish.

As a matter of fact, nothing should be allowed to creep in a work of art which may be unconventional and may tend to mar or nip —nay— even adversely or harshly touch[1] the delicate fibres of sentiments and feelings which should be allowed freely to extend in a charming way. The fibres of sentiments and feelings should be spun in a regular and symmetrical manner[2] and be woven with a proper bearing.[3] They should be beautified with adequate colours[4] and be displayed in a proper form[5] after being given finally a pleasant polish.[6]

In this way, careful nursing of sentiments brings out the very best picture of a play when portrayed by a clever artist by means of different dialectical brushes and metrical quills, with hues and shades provided by a rich variety of musical notes, gaits and dances.[7]

Really, a covetable success can be achieved by a playwright by the adept use of different artifices meant for the purpose. They consist in the proper adoption of *Vṛtti, Pravṛtti, Rīti, Guṇa* and *Pāka* and other sources of wonder ( *camatkāra* ), a succinct notice of which is taken in the Chapter to follow.

Technically, such a feeder given to the plants is called by the poets '*Dohada*' or longing during confinement which, when fulfilled, results in efflorescence of the plants. The poetic convention thus suggests the thought of personifying the plants effeminately.

1. It is the nature of the "*Doshas*".
2. i. e. in proper *Rīti*.
3. It is done by suitable *Vṛttis*.
4. i. e. by proper *Guṇas*.
5. It is done by proper *Pravṛtti*.
6. in the form of *Pāka*.
7. That is possible by adopting suitable *Bhāshā* and *Cchanda*, and introducing befitting *Saṅgīta, Gati* and *Nṛtya* respectively.

# CHAPTER VII

## DRAMATIC ARTIFICES

### I

### VṚTTIS

**Bearing of Characters**

The existence of a particular feeling in a human mind causes a change in the normal demeanour of a person. Mind pilots all the activities of man, and when it is influenced by a particular feeling or a sentiment, all the actions of a man, his outward expressions on the face and even his mode of speech get influenced by the ruling seniment. The mode of behaviour of the principal character is called his bearing ( *Vṛtti* ), and varies with the nature of sentiment that has prepossessed his mind for the time being. Since the demeanour of the principal character is the most conspicuous feature of the dramatic delineation, it is mostly his bearing[1] that is characterised by the canonists and studied in its details. According to the *Sāhitya-darpaṇa* [2] the demeanour of the heroine or the counter-hero, if equallly conspicuous, may as well be considered under the heading of the *Vṛttis*.[3]

The demeanour of a character may be, in the first instance, of two kinds : one pertaining to his actions and outward

1. Bearing is the proper equivalent of *Vṛtti* inasmuch as the term is derived from the root √*Vṛt* 'to be', I A, and it means the manner in which the hero behaves ( =*Vyavahāra* as Ānandavardhana calls it ).

2. S. D. VI–123b. As a matter of fact, the modus operandi of any character is included in *Vṛtti*, and so even the behaviour of the leaders of the *Patākā* and the *Prakarī* is within the connotation of the term.

3. The term *Vṛtti* is used in other senses as well, Vide below.

expression, which is called the *Artha-vṛtti,* and the other pertaining to his mode of speech which may be distinguished from the former as the *Śabda-vṛtti.* For the sake of convenience of expression they may be termed respectively as the effective Bearing and the verbal Bearing.

The effective Bearing *(artha-vṛtti)* is of three kinds: *Kaiśikī,*[1] *Sāttvatī,* and *Ārabhaṭī.* The verbal *Vṛtti* is otherwise known as *Bhāratī.* The modes of Bearing are, in all, fourfold, out of which *Kaiśikī* prevails in the Erotic and the Comic sentiment and also in such pleasant moods as are presented by *Bhakti-bhāva, Śraddhā* or *Vātsalya* as well. *Sāttvatī* goes in with the Heroic and the Marvellous sentiments, and sometimes, in its gentle form, with modest *Śṛṅgāra* as well. *Ārabhaṭī* is the characteristic of the Furious and the Loathsome sentiments. The *Bhāratī Vṛtti,* can be freely used in case of all the sentiments,[2] but particularlv when the Terrific and the Pathetic sentiments prevail, the form and tone of speech is the *Bhāratī. Sūtradhāra* as the actor-in-chief is expected to adopt the *Bhāratī Vṛtti* in course of Induction. Moreover, by the method of residue *Bhāratī Vṛtti* also belongs *inter alia* to the Quietistic sentiment. In the opinion of a section of scholars who lay more stress on the emotion of tranquility as an independent sentiment and have a full set of its manifesting agents, a separate *Vṛtti* is recognised for the *Śānta-rasa* inasmuch as the hero's bearing in such circumstances is said to have risen to a meditative bearing named by them as the *Brāhmī Vṛtti.*[3]

The various *Vṛttis,* which are thus regulated in relation to respective sentiments, have some characteristics of their own. They are briefly stated below :

1. It is spelt as *Kauśikī* by some, but since it is derived from *Keśa,* the term, *Kaiśikī* is better.
2. "*Vṛttis sarvatra Bhāratī.*"
3. Haripāla's view quoted in the "Number of Rasas"— Page 51.

1. KAIŚIKĪ :

That mode of conduct is Gay ( = *Kaiśikī* ) which is associated with delightful vivacity and full of charming expression of love by means of songs, dance and coquetry. The characters are bedecked in gala dresses, and the mirth and joys of love are embossed on their movements.[1] This *Vṛtti* not only displays the temper of a character but also covers within its scope the atmosphere of the situation, which is largely responsible for that particular conduct of grace and delicateness. According to Abhinava Guptapāda it is the most charming *Vṛtti*, and does not limit itself to the particular actions of body, mind and spirit but encompasses within it the general movements of all limbs. The *Kaiśikī* mode of conduct is appreciated in the nature of pleasantry which becomes vivid by itself, and has four forms of development. They verily form the following four sub-divisions :—

( i ) Pleasantry ( *Narma* ) is that mode of behaviour which is free from jealousy and anger, and does not admit a forced or a taunting remark. Dhanañjaya and Viśvanātha define it as a witty jest tending to conciliate or attract the beloved one. According to them, it consists in jokes which are tinged with pure humour, or erotic mirth or that levity of mood which results from a respectful fear.[2] But Bharata, while including the witty remarks in *Narma*, believes it to be erotic and pure inasumch as it is unassociated with *Vīra-rasa*. He does not include any type of humour which bears a tinge of fear (*bhaya*) in it.

( ii ) Bloom of Pleasantry ( *Narma-sphūrja* ) : It is found in that mode of behaviour which is full of love and coaxing speech, as is generally used in the initial stages of contact with the beloved. The use of befitting dresses and charming decorations is the one feature of this aspect of *Narma*. It is generally characterised as pleasantry starting with happiness and ending in awe.[3]

1. N. XX, 47; S. D. VI–124.
2. S. D. VI–126; D. R. II–49; R. S. I–271.
3. N. XX–50b; S. D. VI–127; R. S. I–177.

( iii ) Overture of Pleasantry ( *Narma-sphoṭa* ) *:* It consists in gradual manifestation of sentiment by means of different feelings expressed moderately in a tasteful manner.[1]

( iv ) Covert Pleasantry ( *Narma-garbha* )*:* For fear of personal detection or out of emergency or self-respect, when the hero approaches the object of his love in a hidden manner or makes advances with a reserve, his conduct is said to present the feature of *Narma-garbha* [2]

## 2. SĀTTVATĪ :

That mode of bearing, which is characterised with noble qualities and righteousness and is free from grief, is called the Majestic one. It is also one, which presents joyous moods found mostly in the compassionate and upright states of mind. According to the Abhinava Bhāratī, it essentially pertains to the mental action ( *mano-vyāpāra* ) expressed by means of verbal expressions.[3] In the opinion of Bharata it belongs to *Vīra, Raudra* and *Adbhuta rasas*.[4] He does not allow feelings of despondency to go in with the *Sāttvatī Vṛtti* except to a small extent to which *Karuṇa* is allowed to prevail in course of it. So also *Śṛṅgāra* is but scantily allowed to go in with *Sāttvatī*.

It has also four sub-divisions :

( i ) Discourse ( *Saṅllāpaka* ) consists of a series of statements which are invariably of boisterous character.[5] They may be either simply boisterous, or full of threats.[6] The Daśarūpaka defines it as an exchange of serious expressions conveying diverse feelings and sentiments.[7]

( ii ) Challange ( *Utthāpaka* ) *:* It is an invitation to the

1. N. XX–51. S. D. VI–127a; R. S. 277b;
2. N. XX–52. S. D. VI–128a;
3. A. B. Vol. III.
4. N. XX–37 seq.
5. S. D. VI–131b.
6. N. XX–44; N. L. R. 1288
7. D. R. II–84.

adversary to face the speaker and show him his might. It is mainly a combatant's attitude.[1]

( iii ) Disintegration ( *Saṅghātya* ) : It is an attempt to break the alliance with the other. It includes that conduct also which makes a character disinterested even with his allies. Yet it generally pertains to those moves of his, which tend to cause friction among the allies of his oppenent. Disintegration may be caused by means of sweet words or expedient measures or mediation of friends in the latter case, whereas in the former, it may be the result of some stroke of ill-luck or one's own blunder.[2]

( iv ) Change of Action ( *Parivartaka* ) : When a character abruptly changes the course of his action due to the exigencies of circumstances, such a change of conduct presents the element of *Parivartaka* in him.[3] Sāgaranandin adds that when *Sāma, dāna* and *bheda* have proved futile, hero's resort to the expedient of *daṇḍa* amounts to *Parivartaka*.[4]

3. ĀRABHAṬĪ :

That mode of conduct which is full of fierce fights, varied struggle and outrageous deeds is the Horrific type of bearing. It is invariably attended with feats of jugglery and deeds of conjuration and conflicting situations. The horrific bearing is generally conspicuous in the form of bodily activities, and Abhinava Guptapāda specifically calls it to consist in physical movements ( *Kāya-vyāpāra* ). It has four sub-divisions :

( i ) Compression (*Saṅkshiptikā*) consists in a brief arrangement of some matter by cunning contrivances[5] as is evident in the Viddha-śāla-bhañjikā where casting of reflection of the puppet (*Śāla-bhañjikā*) is done. It is characterised by the activities of some helping friends that support the hero in his tactics.

1. N. XX–41; S. D. VI–130; R. S. I–265.
2. N. XX–45; S. D. VI–131a; R. S. I–266; N. L. R. 1298.
3. N. XX–42; S. D. VI–132a; R. S. I–267.
4. N. L. R. 1281.
5. S. D. VI–135b; R. S. I–282b.

Dhanañjaya and Viśvanātha have an alternative connotation to give to this feature which consists in the withdrawl of a character previously employed in a task and replacement of the same by another.[1] Sāgaranandin records an opinion which holds that this feature consists in the installation of another *Nāyaka* in place of the previous one who is ruined, and illustrates the point by reference to Rāma's installation of Vibhīshaṇa in place of the deceased Rāvaṇa.[2] The change of attitude or basic temperament of a hero from one type to another amounts to *Saṅkshiptkā* according to the alternative opinion of some cononist recorded by Śiṅga Bhūpāla. An illustration of the feature in this sense is presented in the change of Paraśurāma's character from *dhīroddhata* to *dhīraśānta* on his contact with Rāma.[3]

( ii ) Reconitre (*Sampheṭa*) is a menacing talk between the two furious characters. It includes a group fight or a duel and copious use of weapons.[4]

( iii ) Tumult ( *Avapāta* ) : Constant appearance and exits of several characters moving about hastily or in a flurry constitutes the element of *Avapāta*.[5] Generally, it is the outcome of fear or perplexity caused by some imminent danger or invasion. Rarely, it may be due to joy as well.

( iv ) Production of matter ( *Vastūtthāpana* ) consists in presenting some fresh matter or causing situations anew by means of the art of conjuration and the like artifices. This element is mostly chequered with a variety of sentiments and tends to present the element of marvel in the action.[6] In the opinion of Bharata, it presents that state, wherein all or many *rasas* are admixed in some shape or the other. It could be either simple or full of terror.[7]

1. D. R. II–58. S. D. VI–136a;
2. N. L. R. 136r–6.
3. R. S. I–283.
4. N. XX–60; S. D. VI–135a; R. S. I–285b.
5. N. XX–58. S. D. VI–136b; R. S. I–284.
6. S. D. VI–134; R. S. I–284; D. R. II–59.
7. N. XX–59.

4. BHĀRATĪ :

It essentially differs from the previous ones; for they deal with the procedural aspect of hero's activities whereas it deals mainly with declamation and takes into account only the mode of speech. It is called *Bhāratī* or the eloquent bearing after the actors who are in generic sense called *Bharatas*. It has four sub-divisions : *Prarocanā, Vīthī, Prahasana* and *Āmukha*.[1]

It may, however, be noted here that what is meant by *Vīthī* as a sub-division of the *Bhāratī Vṛtti* is different from its namesake, which is one of the species of the *rūpakas*. The only common feature is its thirteen elements, and this similarity has created a lot of misgiving in the minds of several scholars and canonists even of the standard of Bhojarāja.[2] Thirteen sub-divisions, in fact, seem to belong to *Vīthī*, the member of *Bhāratī-Vṛtti*, which are also found in the *Vīthī* type of *rūpaka* for the simple reason that they are common to all classes of shows.[3]

The first sub-division of the *Bhāratī-vṛtti*, viz. *Prarocanā* has two meanings : one, laudation which purports to give an attractive account of the drama under enactment and its author, and is used by the Establisher in the Introduction of the play; the other is more comprehensive inasmuch as it is said to denote some well-known fact in a striking manner.[4] In the latter sense, *Prarocanā* becomes fit to be used in a play even beyond Induction.

Apart from these four *Vṛttis, Udbhaṭa* believes in a fifth *Vṛtti* which he calls as the *Artha-vṛtti*, whereas the *Rasarṇavasudhākara* and the *Bhāva-prakāśa* record still another type of *Vṛtti* which is mixed or *Miśra*. It is said to contain the characteristics of all the *Vṛttis* or at least of *Vṛttis* more than one. But any such recognition of the fifth *Vṛtti* is not supported

1. For full details vide Chapter II p. 31 *supra*.
2. Vide Śr. Pr. Chap. XII., S. D. Chap. VI.
3. For detailed discussion vide Chap. II *supra*.
4. "*Prasiddhārtha-pradarśinī Prarocanā*." N. L. R. 1073.

by the dictum of Bharata. Similar is the position of the view of Bhojadeva who maintains six *Vṛttis* adding the *Madhyama Kaiśikī* and the *Madhyama Ārabhaṭī* to the list.[1]

All the four types of *Vṛttis* as recognised by Bharata are popular among the playwrights. But they pertain to the import or the sense of the passage put up in the mouth of a character in the drama and have nothing to do with the structure of its composition. For *Vṛttis* pertaining to sense differ from *Vṛttis* belonging to the structure. In the Dhvanyāloka Ānandavardhana calls the *Vṛttis* of the latter type as the *Upanāgarikā* and others.[2] The point of distinction that he draws between the two sets of *Vṛttis* is this : The *Vṛttis* like the *Kaiśikī* and others are dependent upon sense to be conveyed, while *Upanāgarikā* and others depend on the structure of a composition. In other words, the former are *Vācyāśrayā* whereas the latter are *Vācakāśrayā*.[3] The two are no doubt interdependent inasmuch as the structure and the sense depend upon each other. Mammaṭa Bhaṭṭa thinks *Upanāgarikā* and other *Vṛttis* of its type as species of *Śabdālaṅkāras* or figures of structure.[4] In fact, they appear more akin to the *Rītis* than the *alaṅkāras* for the reason that their connotation shows them to be in the nature of diction.

*Vṛttis* of structure are of three kinds :

## DICTION :

( i ) *Upanāgarikā* ( Urban ) *Vṛtti* consists of that structure of composition which contains a set of sweet syllables like nasals and soft consononts.[5]

( ii ) *Parushā* ( Harsh ) *Vṛtti* belongs to that structure which is composed of hard consononts mostly of the lingual class

1. S. K. A. II-38. For details about Bhojadeva's position in this regard, Ref. Dr. Rāghavan's *Śṛṅgāraprakāśa* and his article on *Vṛttis* — JOR/Madras. Vol. VII.
2. D. A. III-33.
3. Ibid. p. 182, 4.
4. K. Pr. IX—80.
5. Ibid. p. 5. Ll. 14, 16.

and sibilants and combination of letters with the captious *repha.*[1]

( iii ) *Komalā* ( Soft ) *Vṛtti* pertains to the medium type of structure which has a suitable combination of both types of syllables or is composed of such syllables as are deemed neither sweet nor particularly harsh. Udbhaṭa has chosen to name it as the *Grāmyā Vṛtti* and enjoins a greater frequency of the dental semi-vowel in such a type of structure.[2]

It may be noted that since the diction always follows the bearing, *Upanāgarikā* and *Kaiśikī* go hand in hand; *Parushā* and *Ārabhaṭī* likewise go together, and *Sāttvatī* and *Bhāratī* agree with *Komalā*. All the same, they are not identical with *Rītis,* since these three *Vṛttis* are the modes of expression of thought. They deal more with the tone of the character which varies according as his mood changes. So, they differ from *Rītis* which are types of composition and belong to the form of language used by a particular character at a particular occasion.[3]

Besides these two meanings, *Vṛtti* is used by the canonists in three other senses, viz., ( i ) *Vṛtti* is the name of the verbal force ( *śabda-śaktī* ) like *Abhidhā, Lakshaṇā* and others, the first two of which are called *Mukhyā* and *Gauṇī* respectively;[4] ( ii ) *Vṛtti* is one of the types of the *Anuprāsa alaṅkāra*[5]; and ( iii ) *Vṛtti* is synonymous with grammatical formatives as well, like *Samāsa,*[6] and *Taddhita.* An inquiry into them is at any rate, not pertinent here.

1. K. A. p. 5.
2. Ibid. p. 6 middle.
3. ( My own view ).
4. Details of Śabda-śakti are dealt with by the author in his edition of the Vṛtti-vārtika.
5. Vide Author's " Alaṅkāra-Kaumudi " on Sanskrit Figures of Speech.
6. For details Vide Author's "A Brief Note on Sanskrit Compounds."

## II

## PRAVṚTTI

### [ i ] Provincial Etiquette

*Pravṛtti* deals with the local manners and costumes of different characters who participate in a dramatic representation. Bharata lays much stress on the proper observance of the *Pravṛtti*,[1] since it is one of those characteristics which lends a realistic appearance to the dramatic enactment. *Pravṛtti* is the subject of the decorative aspect of representation (*āhāryābhinaya*). It also includes the observance of the provincial tastes and manners, respective forms of addresses and of the use of the *lingua loci* as well.[1] It differs from the *Vṛttis* inasmuch as the latter deal generally with the physical action of the hero and other principal characters, while *Pravṛtti* is exclusively concerned with the dress and decoration of all the characters. Rājaśekhara clearly states the distinction when he calls *Vṛttis* to be the "*Vilāsa-vinyāsa-krama*" and *Pravṛttis* as the "*Vesha-vinyāsa-krama*".[2] This important feature of *Nāṭya* is traced by Bharata in the diversity of dress, language and manners, likes and dislikes of the peoples belonging to the different regions of the country.[3] In fact, it represents the civilisation that differs with provinces. Since persons belonging to different provinces participate in the dramatic action by assuming various rôles of character, the playwright must suitably present the *dramatis personæ* with their naive modes of life, their habits and social practices prevailing in their common life.[4] These items, however, include their gestures, idioms of speech, and individual characteristics which ill afford to suffer an alteration in a work of art, lest it should become too uniform and unreal to be appreciated by visitors endowed with æsthetic sense.

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1. N. XXI. R. S. I-294;
2. K. M. Page 9, 23.
3. "*Pṛthivyām nānā-deśa-vesha-bhāshācāra-vārtāḥ khyāpayati iti Pravṛttiḥ*"— N. XIII p. 216 line 3.
4. D. R. II-63.

While discussing about characters it is shown above that the dramatic characters may be human beings as well as celestial ones. The celestial beings should be brought on the stage in a refulgent dress and should be depicted in a show with their usual paraphernalia described in the Epic literature in general. Due regard should be paid to the diverse classes of the celestial beings who should be extolled according as they are the *Vidyādharas*, *Kinnaras*, *Yakshas*, *Aśvamukhas* and *Devas*. Each one of them has a classical costume, has his own weapons and conveyances and his own family. There is also a class of women known as nymphs or fairies who are dancing girls in the Court of Indra, the Lord of Gods and Heaven. Such women are known as *Apsaras*. All these celestial beings are possessed of supernatural powers, with a capacity to move about in the three worlds at their free will, to become even invisible at their choice and transform themselves into any form that they like. They are persons of exquisite beauty and great strength. In the celestial order, lustre of the male beings is overpowering, and the beauty of the females bewitching, both, however, have a sort of nimbus of glory round their faces. The divine beings have a crest-jewel and a coronet on their plaited heads; they put on an attractive dress, gold and jewelled necklaces and sweet-smelling garlands.[1] They wear various other ornnments like bracelets ( *keyūra* ), bangles ( *kaṭaka* ) and also armlets ( *aṅgada* ). The woman characters are to be presented in bright, richly decorated dresses with girdle on their loins, anklets with tinkling bells ( *kiṅkiṇī* ) and with fascinating ornaments in their feet, toes, arms, fingers, and marks of pigments on their feet, hands, breasts and forehead. The *Nāga* women should be distinguished with the insignia of hood, the *Vidyādhara* girls with their variegated dresses and presentation of partial lunar disc in the plait of their hair. The *Yakshīs* become remarkable by their long crest (*śikhā*). Consorts of the divine sages have a single braid of hair, and their garments and ornaments are of sylvan choice.

1. N. S. XXI–40.

The human beings are to be presented in their usual mode of life and their native costumes. For purposes of this practice, men are divided in India into four provincial groups. In spite of many districts in which India can be divided with shades of differences in their every day life and linguistic dialects, Bharata forms, for purposes of dramatic delineation, only four groups dividing the Indian peoples into broad divisions based on the allied nature of their habits and customs. Thus according to Bharata, the *Pravṛtti* of the human characters is fourfold : *Āvantī, Dākshiṇātyā, Ardha-māgadhī* and *Pāñcālī*, which, in fact, are responsible for the fourfold division of the *Vṛttis* mentioned below. For example, the people belonging to *Āvantī, Vidiśā, Saurāshṭra, Mālvā, Sindhu, Suvīra, Ānarta, Daśārṇa, Tripura* and *Vivarta* districts and also those who belong to the regions round the Arbuda hills are classed under the *Āvantika* group of the *Pravṛttis*.[2] They are generally given to the *Sāttvatī* and the *Kaiśikī* modes of bearing. *Dākshiṇātyas* belongs to those peoples who live round about the Mahendra, the Malaya, the Sahya, the Melaka, and the Kālapiñjara mountains betwixt the southern ocean and the Vindhya hills.[3] The districts mainly included in the Province are Draviḍa, Āndhra, Mahārāshṭra, Vanavāsa, Kaliṅga, Kosala, Tosala and Mosala. The peoples belonging to this part of the country are devoted to songs, dance and music, given to the Gay mode of bearing ( *Kaiśikī vṛtti* ) and interested in the skillful and elegant process of enactment.[4]

*Auḍhra-māgadhī pravṛtti* is prevalent among the residents of the Aṅgas, the Baṅgas and the Kaliṅgas,[5] Vatsas, upper Magadha, Pauṇḍra, Prāgjyotish, Pulinda, Videha and Tāmra-

1. N. XXI–41, 46.
2. N. S. XXI–41, 42.
3. Ibid. XXI–37
4. N. XIII–38, 39.
5. The Kaliṅga, as it is a border province, has a common *Pravṛtti*, for it observes the etiquette of the Dākshiṇātyas as well as that of the Audhras.

liptaka, Nepāla and those who live at the foot of the mountains or in the mount-girt regions.

Pāñcāla, Śūrasena, Kāśmīra, Hastināpura, Bālhīka, Śākala, Madrakauśīnara and other parts which are in the neighbourhood of the Himālayas or are situated on the northern banks of the Gaṅgā form a group of *Pāñcāla-madhyamas* among whom prevail the *Pāñcālī Pravṛtti*.[1] Among the residents of these tracts the *Sāttvatī* and the *Ārabhaṭī* modes of bearing are more in practice.[2]

There are distinctive peculiarities of each one of these classes and a few of them are very important in the constitution of a show for purposes of taking a dramaturgical notice. They may be summed up as follows :

Of the *Āvantika* ladies, head is adorned with curly locks of hair and of the *Gauḍīs* with long hair. The *Pāñcālīs*, the *Māgadhīs* and the *Dākshiṇātyās* have only a braid of hair. Of the *Ābhīra* girls, hair are divided into two plaits, and their dressing of hair is to be imitated according to the practice of women belonging to different parts. Then again, of the ladies whose husbands are away from their homes, the heads should be braided in a single lock. In the state of *Vipralambha*, the *Proshita-bhartṛkā* ladies should not put on gaudy dress, nor many ornaments.[3] The mode of wearing garments should be adopted in accordance with the usual practice of the ladies of that province. Then again, the description of characters should also take notice of the constitutional features of the ladies of different provinces, for instance, the women of Magadha should be described with prominent breasts, of Kaliṅga with beautiful eyes, of Aṅga with long arms, and of Baṅga with delicate feet. Simi-

1. N. XIII–43, 45.
2. N. XIII–43a. It may be noted that not only their *Pravṛttis* vary thus, but even the construction of their theatres and practice of their entrance into the operas largely differ, which is visible down to the present day.
3. N. S. XXI–48 et seq.

larly, the *Kerala* beauty is possessed of long curly locks, the *Pāñcāla* with exquisite lips of red colour. Beautiful naval is the striking feature of the *Lāṭa* girls, and crystal teeth distinguish the Dākshiṇātya damsels. Bulging breasts present the conspicuous feature of the women of cowherds, ploughmen and other journeymen.[1]

So far as the presentation of the male characters is concerned, account should be taken, in the first instance, of their colours. For purposes of classification, Bharata has noted six varieties of the synthetic colours in the following combinations[1] :

( i ) *Pāṇḍuvarṇa* ( Buff ) is white and yellow mixed.

( ii ) *Padmavarṇa* ( Pink ) is white and red mixed.

( iii ) *Kāpotavarṇa* ( Grey ) is white and blue mixed.

( iv ) *Haritavarṇa* ( Green ) is yellow and blue mixed.

( v ) *Kāshāyavarṇa* ( Mauve ) is red and blue mixed.

( vi ) *Gauravarṇa* ( Fair ) is red and yellow mixed.

In these colours and various other shades that may be due to the combination of one or more principal colours,[3] the characters should be described according to their status, caste, age and standard of comfort and the climatic conditions of the province to which they belong. The divine beings should be described in such colours as the *Purāṇas* state.[4] So far as the human beings are concerned, well-to-do persons and ladies are to be described of pink colour and of fair complexion, whereas persons given to hardihood and those who are in bereavement or otherwise in a miserable plight and the sinners should be given dark

1. S. M. pp. 140, 141.

2. N. XXI–71, 80.

3. Blue is the fastest colour and the basic one ( *Balavān varṇānām nīla eva prakīrtitaḥ* )—*Ibid.*

4. It is summed up as :

*"Somo bṛhaspatiś śukro varuṇas tārakāgaṇaḥ /*

*Samudro Himavān Gaṅgā śvetāḥ kāryāstu varṇataḥ".* // N. XXI–88, 89.

complexion. The sages and ascetics should be spoken of as having bright red complexion. Peoples belonging to the *Kirāta, Barbara, Āndhra, Draviḍa, Pulinda* and *Dākshiṇātya* class are generally of dark colour, and those residing in the North-west provinces are of fair colour. *Brāhmaṇas* and *Kshatriyas* are of buff and pink colour, and *Vaiśyas* and *Śūdras* are of dark colour. Then again, in accordance with the age, period of time and local customs men should be shown to have beards and moustaches.[1] A clean beard should be stated of the ministers and of priests, whose beard, if maintained, should be of hoary colour. Of the miserable, the ascetics and those who have not fulfilled their vows[2] the beard and moustaches should be of dark colour. Of kings, princes, *Siddhas* and *Vidyādharas* and of those who are in public service, the beard should be of motley colour.[3] Long beard should be shown of sages of austere habits and recluses of long standing.

Now, regarding the costumes, Bharata says that of such men and women as are devoted to religious practices, and of kings, gods, *Yakshas, Gandharvas, Uragas* and *Rakshasas*, of the *Kañcukins*, tradesmen, ministers and priests, white should be the robes, of course, with distinction in quality and richness in accordance with their respective stations in life.[4] In case of *Nāgarikas*, the garment should be of thin texture; and among damsels the use of musk ( *kastūri* ) and saffron *(kuṅkuma)* and other cosmetics like *lākshā, alaktaka,*[5] *gorocanā* and *candana* should be described with advantage.[6] Of the intoxicated persons and other vicious men including rogues and villains, dark or sombre should be the colour for their dress.[7] Of monks and nuns, ascetics and *Pāśupatas*, dress

1. N. XXI–107 et seq.
2. "*Anistīrṇa-pratijñyānām.*" XXI–108b.
3. "*Teshām vicitram kartavyam śmaśru...*" Ibid. XXI–111b.
4. N. XXI–117–119.
5. N. XXI–41.
6. S. M. Pp. 144–145.
7. N. XXI–120.

should be of vermillion colour or of any other colour as is in keeping with their sectarian practices. Of acolytes and eremites garments should be made of the bark of the birch trees. All the attendents of the harem should be decked in plain garments. The members of the fighting class including warriors of all ranks and soldiers and policemen and watchguards should have military costumes equipped with various arms and their respective uniforms. Gods and other divine beings and the Kings should be presented with diadems and gems over their heads and wear crowns. The chief executive officers of the State and the Commander-in-chief are said to have coronets, and others be described as wearing crests according to their rank and file. The commoners are supposed to wear turbans and other head-dresses.[1]

With these general outlines, the playwright has an ample discretion to drape his characters according to the needs of dramatic justice. His discretion has, however, much to depend on his observation of the everyday life of the inhabitants of the country from where he is importing characters for his play.

Besides the provincial costumes and manners, the playwright has to be eminently regardful of the use of the different dialects and the languages in his dramatic work. For this purpose, Bharata has enunciated the following rule of classification : [2]

### [ ii ] Languages

In the first place language is said to be of four types : *Atibhāshā*, *Āryabhāshā*, *Jātibhāshā* and *Jātyantarī*, which could be employed in case of *Nāṭya*. The first two respectively belong to deities and the princely class ( *bhūbhuj* ). *Jātibhāshā* is the popular tongue, and is of many kinds, having different base and terminations subjected to diverse philological changes which are due to phonetical and racial reasons. In *Jātibhāshā*, some words even from the *Mleccha* vocabulary

1. N. XXI–130–134.
2. N. XVII–24–61.

do occasionally creep in. The language used by the rustics and the foresters and an imitation of the tongues of different birds and animals is called the *Jātyantarī*.

Thus it is evident that the language most popularly used in the dramatic literature is the *Jātibhāshā*, which is distinguished from the *Āryabhāshā* on account of its being refined due to proper accentuation, grammatical inflections and the Vaidika influence over its vocabulary.[1] The texts spoken in the *Jātibhāshā* are of two kinds, viz, the *Prākṛta* and the *Sanskṛta*, the use of which is directed according as the speaker belongs to one among the four castes.[2]

The Sanskrit language, being a sophisticated mode of speech and governed by rigid grammatical rules is not affected by provincial differences. All the same, since it is said to be the language of deities and since there is an order even in divinity, there is every likelihood of having some difference in the usage and mode of speech even among the celestial beings among whom the Vidyādharas and the Gandharvas are noted for their taste in fine arts and linguistic delicacies. Accordingly, even Sanskrit idiom is said to present two main varieities noted after the fashion of the Vidyādharas and of the Gandharvas : One is the Vaidyādharī dialect, noted for the beauty of brief allitertion, elegance, long compounds and tactful expression,[3] the other is that of the Gandharvas noted for graceful choice of words, short compounds and perspicuity of expression.[4] But the *Prākṛta* language, which is generally resorted to by the inferior characters and a mass of illiterate persons, has become conspicuous having a variety of dialects, which are as many as seven

1. A. B. Vol. II p. 372, Ll. 4, 5.
2. N. XVII–30 : For details regarding their use by different characters Vide Chapter VI, Sec. VI *supra.*
3. *Stokānuprāsa-cchāyam caturokti prasādi ca /*
   *Drāghīyasā samāsena viddhi Vaidyādharam vacaḥ //* (K. R. VII–34)
4. *Hrasvaiḥ samāsair-bhūyobhir-vibhūshita-padoccayā /*
   *Tattvārtha-grathana-grāhyā Gandharvāṇām Sarasvatī //* ( Ibid. VII–21 )

recognised by Bharata's Nāṭya-śāstra.[1] They are *Māgadhī, Āvantikā, Prācyā, Śauraseni, Ardha-māgadhī, Bāhlikā* and *Dākshiṇātyā*.[2] Besides these seven superior *Prākṛta* dialects, there are sub-dialects belonging to the foresters and the rural population in general. These sub-dialects ( *Vibhāshās* ) are distinguished among themselves as Śābarī, Ābhīrī, Cāṇḍālī and Audhrajā.[3] Out of them, rakes and lovelaces and *Śakāras* use the *Śakārī*. Bhils, huntsmen, fowlers, smiths, mechanics and other craftsmen speak the Śābarī, and butchers and *Cāṇḍāls* use the *Cāṇḍālī*. Those who reside in the byres, stables, hamlets and all others belonging to the pastoral class use either the *Ābhīrī* or the *Śābarī*, except in the Dravidian provinces where they speak their own dialects.[4]

Though the mutation of forms due to the philological laws brings about similar words in the different dialects of the *Prākṛta* language, still in the process of their adaptation there are certain inevitable minute changes which assume a form of such features as make them marks of distinction among themselves. Bharata, therefore, generalises that the dialect of the province which is situated between the Gaṅgā and the sea have words mostly containing *Ekāra*. The dialect of such parts of the country as are situate between the Vindhya mountains and the sea frequently contain the dental nasal ( *nakāra* ) in its vocabulary. The dialect which is in vogue in the Surāshṭra,[5] the Avantīs[6], and all towns situated towards the north of the Vetravatī river[7] have a frequent use of the initial letter of the palatal class ( *cakāra* ). The dialect used

1. N. XVII–48.
2. These dialects are parentally agnate to the respective modern Indian vernaculars like Bihārī, Mālavī, Bengālī, Vṛja-bhāshā, Kaśmīrī and Marāṭhī.
3. N. XVII–49.
4. For their use by different characters vide *supra* Chapter VI, On Conventions.
5. Modern Kathiawar.
6. Malva Plateau.
7. Modern Betwa beyond Bhelsa towards North in the Central India.

in those parts which stand between the Himālayas and the Sindhu river and the Suvīra[1] is conspicuous on account of words containing the frequent use of the vowel *Ukāra.* The dialect of all parts of the country beyond the Carmaṇvatī river[2] and around the Arbuda mountain[3] has the first letter of the dental class ( *takāra* ) in frequent use among its words.[4]

" These are only a few directions given in behalf of the use of the languages," observes Bharata, " beyond which the wise have to note the usage directly, and accordingly use them adeptly in their dramatic composition." [5]

III

## STYLES : RĪTI

Corresponding to the various standards of characters appearing in a drama, Bharata has directed the use of different languages and dealt with various merits of composition, but nowhere does he seem to lay stress on the manner and type of composition which may equate with the later conception of style ( *rīti* ). All that Bharata means to emphasise over is that the structure of the dramatic language should contain such syllables as may keep up the beauty of composition [6] and the words may be grandiose or sweet according as they tend to agree with the sentiment brought therein.[7] This dictum, in fact, is the bed from which germinated the thought giving an appropriate form to a composition and developed in process of time to the extent that the arrangement of words became to be considered as the soul of poetry by the early poeti-

1. Modern Punjab.
2. Modern Cambala river.
3. The Arvalli Hills.
4. It corresponds to the Nimārī dialect of the present day which even now bears this characteristic, and is spoken in the Nimar division of the C. P. and the Holkar state.
5. N. XXI–62b ( *Lokād grāhyam budhaistu tat* ).
6. "*Kāvya-yogeshvaksharāṇi yathāśobham niveśayet*"...N. XVI–120.
7. "*Udāra-madhuraiḥ śabdaiḥ kāryās te syā rasānugāḥ*"...N. XVI–121b.

cians like Vāmana and Daṇḍin.[1] But with the more modern school of thought which arose with the development of the *Dhvani* School, the importance of *Rīti* waned, only to retain a subsidiary position in the constitution of a poetic work.[2] Its concept, as is now popularly believed, comprises of certain dicta enunciating the use of particular syllables and of their combinations, and the frequency and the length of compounds occuring in a particular piece of composition. In the former form, they are almost identical with the second type of *Vṛttis* characterised as *Upanāgarikā* and others. There is, however, another way of approach to the concept of *Rītis,* and that is by reference to the respective merits of Poetry, which is in itself an outcome of Bharata's *Guṇa* Theory. *Rītis* are studied by certain rhetoricians as an ornament of composition vis-a-vis the *Guṇas* or poetic excellences. In fine, the concept, at any rate, has more or less the same shape, whether it is studied from the *Vṛtti* point of view or from the one of the existence of particular excellences. For by a majority of canonists, one is attempted to be studied usually by reference to the other, so that with them the study of *Rīti* and *Guṇa* goes hand in hand.

Apart from the study of the intrinsic distinction between the concepts of the various excellences of composition, the nature of each one is so vivid as can be distinctly observed in the dramatic literature; and hence without going into the minute details of comparison of one's connotative nature with that of the other, *Rītis* may simply be defined as the mode of arranging words in a manner which tends to develop the sentiments and feelings prevailing in a piece of composition. Just as in a human personality, the symmetry of limbs contributes to a large extent towards the handsomeness of the build of the body, similarly, the arrangement of words which are consonont with the thought adorns the body poetic of a dramatic

1. Vide Kāvyālaṅkāra & Kāvyādarśa; also De's Sanskrit Poetics I.
2. For the Historical development of the concept of *Rīti,* Refer Lahari : The Concept of Rīti & Guṇa p. 85 et seq.

work.[1] The *Rīti* thus aims at the adjustment of the sound to the sense and thereby creates a rhythm in the dramatic composition by means of symphonic success.

About the types of the *Rīti* there are many views. But their minimum number is three, which is accepted by all, among other styles of their individual choice and creation. They are the *Vaidarbhī*, the *Gauḍī* and the *Pāñcālī*. Each of them may be studied here from the triangular point of view, namely, the choice of syllables, the use of compounds, and the existence of *Guṇas*.

1. *Vaidarbhī* — Gay Style : The title is given to this style after the name of the province from which it emanated. From the point of view of the *Pravṛtti*, the *Rīti* is, therefore, known as the *Mārga* or the course. The *Vaidarbha Mārga* or the *Vaidarbhī-rīti* is that course or pattern of composition which has found favour with the writers of the *Vidarbha* province or their followers in other parts of the country. It is an elegant mode of expression ( *lalitātmikā* ) consisting of an arrangement of syllabes which are sweet in sound. Mostly it is devoid of compounded words. Even if otherwise it has at least a paucity of compounds. As far as *Guṇas* are concerned, Rudraṭa says that it contains all the ten *Guṇas*.[2] Whatever be the maximal view in regard to the contribution of *Guṇas* to *Rīti*, this much is certain that *Prasāda* and *Mādhurya* are the two conspicuous merits of the *Vaidarbha* style. It may be noted that the *Vaidarbha* style goes hand in hand with the *Kaiśikī* bearing and behaves well with the *Śṛṅgāra* and the *Hāsya*, sentiments and other soft feelings.

2. *Gauḍī* : As a wide contrast to the former, there is the second one, the *Gauḍī Rīti* or the *Gauḍa Mārga* which may be termed as the Bombastic style. It has found favour more with the residents of the *Gauḍa* regions and their followers, and hence it bears the name in their commemoration. It is a strong

1. S. D. IX-i; also vide the view "*Aṅga-saṁsthāna-vad rītiḥ.*" S. D. Chap. I [ p. 24 bottom ]

2. For details see Sec. IV, On Guṇas below.

mode of expression and consists of hard consononts with stiff dipthongs.[1] It is profusely chequered with compounds which are sometimes very long. So far as *Guṇas* are concerned, the *Ojas* mainly holds its sway over this style. It is verbose and full of alliteration. In the opinion of Daṇḍin, alliteration itself being a sort of verbosity, frequent and long alliteration of even soft consononts will qualify the style to belong to the *Gauḍī* type.[2] With soft consononts, of course, the style will, of course, be of loose structure ( *śithila-bandhā* ). At any rate, the *Gauḍī* style agrees with the *Sāttvatī* and the *Ārabhaṭī* modes of bearing, and is a suitable vehicle of suggestion for the Furious and the Heroic sentiments and the similar feelings.

3. *Pāñcālī :* The *Pāñcāla Mārga* or the *Pāñcālī Rīti* is the *via media* between the two opposite styles, viz., the *Vaidarbhī* and the *Gauḍī*. It admits partly the characteristics of both the styles, and hence has an agreeable combination of hard and soft consononts, and such dipthongs as are not onerous in nature, and a few compounds here and there which are mostly simple ones. As a mark of *Gauḍī*, it freely admits the use of alliterations. It has found favour with the peoples of the Pāñcāla and their followers. It agrees with the *Kaiśikī* and the *Bhāratī Vṛttis* and also at times with the modest *Sāttvatī*. It alternates well with the *Vaidarbhī* style in the *Śṛṅgāra* and also the *Hāsya rasa*. It is in no way unsuited for the suggestion of the *Dāna, Dayā* and other types of *Vīra*, save the one of bellicose nature.

4. *Lāṭī* : Rudraṭa seems to be the pioneer in introducing the *Lāṭī* style of composition and has found a host of followers among the later canonists. *Lāṭī* is also a mixed style and presents a golden mean between the *Vaidarbhī* and the *Pāñcālī* styles. Since *Pāñcālī* is itself a combination of the two different styles and essentially a softer adpatation of the *Gauḍī* type the combination of the *Pāñcālī* and the *Vaidarbhī* is, therefore, sure to be softer in its nature than the former.

1. K. Pr. Ullāsa IX; S. D. IX–3; Kāvyādarśa–Chap. I.
2. Kāvyādarśa I–44a.

It thus comes to mean that the *Lāṭi* is in entirety a sweet comedian style draping the composition with a discreet choice of words which are sweet and full of cadence, yet bearing the impress of the *Pāñcālī* in retaining a few compounds even though long, and also a set of alliteration. It has softness of diction, and *Sukumāratā, Samatā, Prasāda* and *Mādhurya* as its remarkable excellences. It bears its title on account of its having originated from the *Lāṭa* people[1].

Some minute observers like Bhojadeva have enunciated two more patterns and named them as the *Āvantī* and the *Māgadhi Rītis*. According to Bhojarāja, *Āvantī* is the *Lāṭī* of others as described above, and he decides to call his *Lāṭi-rīti* to be an admixture of all the four *Vṛttis*.[2] He further believes that a breach in the flow of a style is the source of the *Māgadhī-rīti*. When a particular style with which a composition is begun cannot be maintained and another style is adopted, such a chequered style, according to Bhoja, would be the specimen of the *Māgadhī* style, which is for this reason called by him the *Khaṇḍa-rīti*.[3]

At any rate, it is evident that the first four styles as described above are the prominent ones and largely accepted by the canonists and used by the poets and playwrights. Their distinction which is so tangible is expediently summed up in the following couplet :

*"Gauḍī ḍambara-bandhā syāt, Vaidarbhī lalitātmikā |*
*Pāñcālī miśra–bhāvena, Lāṭī tu mṛdubhiḥ padaiḥ" ||*

1. R. S. I–241 b.
2. S. K. A. II–32.
3. Ibid. II–33. As a matter of fact, such an untoward drop of the adopted style may be reckoned as a flaw, but Ratneśvara holds that such a change is to be so made that it may not mar the sentimental relish, in which case it will make for this *Rīti*. For details in regard to Bhoja's view on *Rītis*, Ref. Śṛṅgāra-prakāśa Chap. 14 Sec. I.; Cf. Ratna-darpaṇa p. 157-Ll. 4–5.

## IV

## MERITS : GUṆAS

*Guṇas* or the poetic excellences are those charming features that embellish a composition and enhance its value as an object of appreciation. They are, as a matter of fact, the decorative elements and facilitate to have the relish of the prevailing sentiment.[1] These excellences are defined by Viśvanātha as the qualities promoting the sentiment which has gained prominence in a piece of composition.[2] They are just like the individual qualities like chivalry and others[3] found in a man. According to this view the *rasas* are the subject ( *dharmīs* ) of such excellences ; and the excellences are the embellishing features ( *dharmas* ) of the *Rasas*. On the other hand, Paṇḍita-rāja who has identified the *rasa-carvaṇā* with the relish of the *Ātmānanda* has established a non-dualistic relationship between the *Rasa*, the soul of poetry and the outer world including the *Sahṛdaya*. On account of this *Nirguṇa* sort of the *Vedāntic* concept, Jagannātha does not call the merits ( *guṇas* ) to belong to the *Rasas*, but considers them to be the source of creating particular moods ( *citta-vṛttis* ) in the mind of the æsthetic reader.[4] The distinction, however, is more academic and theoritical than the connotative one, and that is why, so far as the embellishing character of the *Guṇas* is concerned, it is accepted at all hands as their distinguishing mark.

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1. Everywhere the term, Sentiment, unless otherwise stated, includes feelings etc. which are objects of manifestation.
2. S. D. VIII–1.
3. Just as in a man there are outward and inward qualities like *Saundarya* and *Śaurya* so also in the body poetic of a composition, there are two-fold qualities, i. e. of *Śabda* and of *Artha*, which are verily the outer and the inner forms of poetry.
4. R. G. p. 68–1; The Ratna-darpaṇa also seems to be at accord with this view of R. G., for he seems to reject the view of the Kāśmīra school holding *Guṇas* as *Rasāvalambī*, which S. D. also holds. ( Vide Ratna-darpaṇa on S. K. A. p. 50, Lines 6 et seq. )

These excellences are in the first place deemed to be two-fold : ( i ) those which directly beautify the *Rasas*, and ( ii ) the others which indirectly do so. So far as the direct embellishment of the *Rasa* is concerned, appropriateness ( *aucitya* ) is the best merit. Kshemendra considers that *Aucltya* is the very essence of wonder in a composition, whether dramatic or poetic.[1] Really speaking, *Aucitya* is not only a positive merit but even if negatively viewed at, Impropriety or the absence of *Aucltya* becomes a definite blunder that mars the entire flow of *Rasa* and would be studied in its particular aspect under the heading of "Demerits" given below. Apart from this, the merits may belong to the structure of a composition or the sense expressed in it. Since the words and the sense taken together express the poetic thought and suggest the sentiment, the merits then verily belong to both the aspects of Poetry as ornaments of structure and those of the sense. It has thus caused a division among the *Guṇas* which are so treated by Bharata as the *Śabda-guṇas* and the *Artha-guṇas*.[2]

Each class, according to Bharata, consists of ten *Guṇas* which bear the same titles with difference only in their connotation given in their definitions. The following are the ten merits of structure or verbal excellences :

ŚABDA–GUṆAS

( 1 ) Density (*Ślesha*) : A recurrence of similar syllables in almost immediate succession gives a compact look, which is a merit known as Density of structure. In such a composition, the words appear almost similar though they are different.[3] This compactness, according to Bharata,[4] is clear in appearance, but requires a careful analysis for its subtle comprehension. " Want of looseness in the structure is density," says Daṇḍin."[5]

1. A. V. C. Verse 5.
2. Nā. XVI–96, 112.
3. R. G. p. 69–4; K. Al. III–41.
4. Nā. p. 335, 1.
5. Kā. D. 1–44.

2. Concinnity ( *Prasāda* ): That type of structure in which looseness of composition ( *śaithilya* ) alternates with compactness is said to have the merit of *Prasāda* in it.[1]

3. Uniformity ( *Samatā* ): When change is not noticeable in the style from the beginning to the end, it makes for the uniformity of structure.[2] According to Bharata the merit lies in avoiding difficult and redundunt expressions and also compounds.[3] Hemacandra, Mammaṭa, and Viśvanātha think *Samatā* at times to be a demerit on grounds of monotony.[4]

4. Melody ( *Mādhurya* ): Melody of sound consists in the arrangement of the uncompounded words[5] containing such syllables as are not lengthened due to the succession of a dipthong. The use of sweet sounding alliteration is deemed to enhance the charm of this merit.[6]

5. Delicacy ( *Sukumāratā* ) of sound consists in the use of only those syllables which are not harsh. Absence of onerous sounds caused by the use of surds or harsh euphonic conjunctions makes for *Sukumāratā* according to Bharata.[7]

6. Perspicuity ( *Artha-vyakti* ) is the ease in the structure of a composition which presents the order of words in a manner that tends to present quickly the central thought before the reader. It means to avoid the fault of distant situation ( *dūrānvaya* ). It should, however, be distinguished from the merit of sense called *Prasāda,* which refers to clarity of thought.[8] Bharata holds that the merit lies in the

1. R. G. p. 69, 8; K. Al. III–1–vi; A. B. (Vol. II) p. 336, Ll. 1–8.
2. R. G. p. 70, 1; Kā. D. I–4; K. An. ( *Vāg.* ) p. 30; K. Al. III–1–18.
3. Nā. XVI–100.
4. K. A. p. 197; K. Pr. Ullāsa VII; S. D. VI–13.
5. A. B. p. 339 bottom; Kā. L. ( *Bhāmaha* ) II–3; S. K. A. I–78.
6. R. G. p. 70, 3; K. Al. III–1–20.
7. Nā. XVI–107; R. G. p. 70–77; Kā. D. I–69a; K. Al. III–1–21.
8. R. G. p. 71, 2.

choice of such words in such numbers as may present the sense of a passage no sooner than it is heard or read. He recommends to avoid unpopular words and forced diction and circuitous way of presentation.[1]

7. Grandeur (*Udāratā*) is defined as a merit in the form of gravity caused by the use of hard consononts.[2] The oscillating flow of words (*vikaṭatā*[3]) is *Udāratā* according to Vāmana[4] with whom Paṇḍita-rāja disagrees. A piece of composition which contains more than one sense and has a charming structure (*saushṭhava*) is said to have grandeur.[5]

8. Elaborateness (*Ojas*) lies in a profuse use of short syllables artificially lengthened by virtue of the following conjoint consononts.[6] A piece of composition containing many compounds of different types and striking words is said to have the merit of *Ojas* according to Bharata.[7] Abundance of compounds is in itself *Ojas* in the opinion of Ācārya Daṇḍin.[8]

9. Beauty (*Kānti*)[9] is the brightness in a composition due to some unusual splendour in choice of words which avoids such hackneyed expressions as are generally used by the unæsthetic class of people like the Vaidika scholars and the grammarians. A delightful structure, mere reading of which stirs the heart of the hearer, is *Kānti* according to Bharata.[10]

1. Nā. XVI–108.
2. R. G. p. 71, 4.
3. *Vikaṭatva* is defined as '*padānām nṛtyat-prāyatvam*'.
4. K. Al. III–1–22, Contra R. G. p. 71, Ll. 10–15.
5. Nā. XVI–111.
6. R. G. p. 71 bottom.
7. Nā. XVI–105.
8. Kā. D. I–80.
9. R. G. p. 72, 7.
10. Nā. XVI–112.

10. Regularity (*Samādhi*) is the converse of *prasāda* defined above, and consists in a compact composition alternated with the loose one.[1]

These are the ten merits of structure which are understood distinctively from the merits of sense by the older writers. The *Artha-guṇas* which, however, bear the same names as the *Śabda-guṇas* do, are now concisely defined here :

### ARTHA-GUṆAS

1. Entirety (*Ślesha*) in a piece of composition consists in the aggregate presentation of the whole course of action, the clever movements of the persons concerned and all other helping agents put together.[2] A suitable presentation of many chosen ideas or moves seems to be the crucial test of the merit of *Ślesha* in the opinion of Bharata as well as of Vāmana.[3]

2. Perspicuity (*Prasāda*) is clearness of thought due to the use of as many words as are necessary to bring out the sense.[4]

3. Evenness (*Samatā*) is the characteristic of a regular composition which maintains a chosen order so as to facilitate the grasp of the sense of the passage.[5] Bharata prescribes that it also consists in the avoidance of meaningless expressions.[6] His alternate reading intends to suggest that the merit lies in the adept use of suitable dramatic embellishments and poetic excellences and figures of speech so that it may produce a well-balanced and ornate presentation.[7]

4. Elegance (*Mādhurya*) is characterised by a variety of expressions in the form of periphrasis or the expression of

1. R. G. p. 72, 10.
2. R. G. p. 73 top.
3. Nā. XVI–97; K. Al. III–2–iv.
4. R. G. p. 73, 3.
5. R. G. p. 73, 7.
6. Nā. XVI–100.
7. Ibid. XVI–101.

the same matter in an artful manner. In fact, elegance is that charm of sense which presents in an artistic way the matter with all its newness even if repeated.[1]

5. Gentleness ( *Sukumāratā* ) consists in mildness of expression according to Jayadeva. It more or less equates with euphemism which aviods shocking harshness even in presenting almost all of a sudden some sad or heart-rending matter.[2] Bharata defines that it conveys some delicate matter in a delicate manner with the use of proper expressions and suitable metres.[3]

6. Vividity ( *Artha-vyakti* ) : When such forms or movements are attributed to the subject-matter under description as distinguish it from others and thereby present a clear picture of the same, the composition is said to contain a beauty of presentation known as Vividity. It equates, in the opinion of Paṇḍita-rāja, with the figure of *Svabhāvokti* of the New School.[4] Bharata makes the idea still more explicit when he says that *Artha-vyakti* aims at the presentation of things by reference to their intrinsic attributes or well-known qualities.[5]

7. Grace ( *Udāratā* ) : It is that merit of sense which avoids vulgar expressions.[6] It is an expression of dignified matter full of marvel and amorous feelings in the opinion of Bharata which seems to be too narrow in this respect.[7]

8. Elaborateness ( *Ojas* ) as a merit of sense is shown to adopt any one of the five modes of expression, viz., ( i ) describing one thing in a number of words; ( ii ) describing a lot of things in one word; ( ii ) describing the matter which can be condensed in a sentence by means of a number of

1. R. G. p. 742; C. L. IV–6.
2. C. L. IV–8.
3. Nā. XVI–107.
4. R. G. p. 74, 15 & p. 75, 1.
5. Nā. XVI–108.
6. R. G. p. 75, 2.
7. Nā. XVI–110.

sentences; ( iv ) describing the sense to be contained in a number of sentences by means of a single sentence ; and ( v ) the use of suggestive adjuncts.[1] As a matter of fact it seems to involve the various feats of transformation of sentences including analysis and synthesis so far as the first-four alternatives are concerned. The fifth one is not different from the *Parikara alaṅkāra* of the New school.[2]

9. Beauty ( *Kānti* ) is the merit of expression when it clearly brings out the suggested sentiment.[3]

10. Strikingness ( *Samādhi* ) is that charm of expression which stirs the mind of the reader and affords him an uncommon delight. This is the view of Pīyūshavarsha Jayadeva.[4] Paṇḍita-rāja observes that it is that quality of expression which exhibits whether the matter presented is altogether new or bears some shade of what is already presented by others. One aims at an entirely original expression, while the other aims at giving a new garb to the old in such a manner that it may appear as quite a novel thought.[5] Daṇḍin seems to equate this merit with the *Atiśayokti* of the New School inasmuch as he considers the superimposition of the attributes of one upon the other as the distinctive feature of the merit of *Samādhi*.[6]

This completes the list of ten merits of Sense which are recognised by the older canonists in addition to the merits of

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1. R. G. p. 76, Ll. 4–6; Nā. XVI–106. It may be noted that the Abhinava Bhāratī expounds a thought below the *Kārikā* of Bharata which is equal to the alternatives ( i ) & ( ii ) as shown above ( A. B. Vol. II p. 334–9 ). Jayadeva takes into account the alternatives ( iii ) & ( iv ) for predicating the merit of *Ojas* ( C. L. IV–7 ).
2. "*Sābhiprāya-viśeshena-vinyāsaḥ parikaraḥ proktaḥ*"—Al. K. p. 354.
3. R. G. p. 77, 1.
4. C. L. IV–5.
5. R. G. p. 77, 4; Nā. XVI–103.
6. Kā. D. I–93.

structure stated hereinabove. Besides *Mādhurya* and *Prasāda* taken from among the list of merits accepted by Bharata, Rājānaka Kuntaka, who believes strikingness in expression ( *vakrokti* ) as the essence of Poetry, introduces *Lāvaṇya, Ābhijātya* and *Saubhāgya* as three distinct merits. They are meant to embellish his *Vakrokti* besides the merit of *Aucitya* which is originated by Kshemendra.

*Lāvaṇya* according to Kuntaka consists in the juxtaposition of such words as do not drop their ultimate aspirate sound ( *visarga* ), and are composed of such short syllables as are lengthened on account of the following of the dipthongs.[1]

*Ābhijātya* is that merit of composition which is not possessed of extreme tenderness, nor of extreme harshness, and yet has a mature structure ( *Prauḍhi-nirmitam* )[2] full of charm.[3]

*Saubhāgya* is that sum-total of merits which shows that the poetic skill ( *pratibhā* ) of the author is presented in its best and highest form by means of proper selection and use of all the ingredients of a literary composition. It thus results in a peculiar delight to the reader.[4]

*Aucitya* is that merit which engenders a sort of grandeur due to a well-developed presentation of the subject-matter under description.[5] It is also otherwise defined as a characteristic feature which drapes the import of the passage with an exuberant excellence infused by the personal experiences of the speaker or the observer.[6]

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1. V. J. I–47.
2. "*Prauḍhi*" in this context is interpreted by Lahari as the profound skill of the poet. In fact, the merit which evidences such skill in particular is *Saubhagya*. Here *Prauḍhi* may better mean *Prauḍhi* of composition rather than *Pratibhā*. ( Vide Lahari — The Concept of Rīti and Guṇa. p. 140. )
3. V. J. I–48.
4. Ibid I–22.
5. Ibid I–53.
6. Ibid I–54.

Apart from the variety of the *Guṇas* thus accepted by Kuntaka there are many writers who have their own list of merits, and among them the author of the Agni-purāṇa is also one.[1] The other canonist of this class is Bhojadeva with whom prolixity of divisions and variety is a fond art. He counts as many as twenty-four *Śabda-guṇas* and *Artha-guṇas* each, and draws out such distinctions as hardly justify the elaborate classification in certain cases.[2]

The later canonists, however, donot agree to accept the merits of the sense and of the structure verily of ten kinds. According to them, this list is assorted and arbitrary, and is not based on such principles as may stand the test of literary criticism. For, some of them are merely equivalent to figures of speech ; a few of them are merely the negation of some demerit or the other ; while, others overlap the major merits like sweetness and grandeur. In the opinion of this school of thought, which may be distinguished from the former as the New school of Rhetorics, there are only three types of poetic merits, namely, *Mādhurya, Prasāda* and *Ojas*. They are said respectively to stir, bloom and glitter the æsthetic sense of the reader. Due to this effectiveness, then, they become virtually the merits of composition, the realisation or appreciation of which creates three states of mind shown above. This is the view of Paṇḍita Jagannātha. There are, however, others like Viśvanātha[3] who think that the merits are the direct attributes of *Rasas* and that they beautify them in three ways. The New school, however, define these merits as follows :

1. Sweetness ( *Mādhurya* ) consists in that delightful presentation of the subject-matter which stirs the heart of the reader.[5] In fact, it causes mental fusion which is the source of

1. For details in regard to Guṇas Vide Agni-P. Adh. 346.
2. Śr. Pr. Chap. XVI p. 308.
3. R. G. p. 67 top.
4. S. D. VIII-1.
5. Ibid. VIII-2.

delight.[1] It becomes more conspicuous when the composition contains the sentiment of love-in-union, and still more with the pathetic sentiment, and the most, in case of the love-in-separation. Even with the Quietistic sentiment it bears well. In order to create such a sweet rhythm the combination of syllables belonging to the same vocal class, especially the nasal one, and the repetition of the lingual nasal and the semi-vowel, and the use of short syllables with a total absence of hard consononts and the first-four linguals is deemed desirable.[2] The use of compounds should better be avoided; and, even when used, they should but be few and short.

2. Elegance ( *Prasāda* ) is that charm which occupies or holds as though the entire mental capacity of the reader as fire catches the dry fuel. It blooms the mind of the reader and causes delightful pleasure. It behaves well with all sentiments and styles of composition. All words which are simple to read and to understand are competent to form this merit.[3]

3. Grandeur ( *Ojas* ) is that beauty of composition which causes elevation of the spirit of the reader. It is a sort of an expansion of heart which is generally experienced by readers possessing poetic susceptibility. It becomes more and more prominent with the Heroic, the Loathsome and the Furious sentiments. The combination of the first and the third syllable of each class of letters, and the lingual semi-vowel in particular, and the copious use of hard consononts promotes the formation of the merit of *Ojas*.[4] The use of the first two sibilants may be done with advantage.

The modern canonists recognise only these three merits of diction and, more or less with a spirit of a casuist, try to amalgamate the rest of the poetic excellences with one or the other of the three merits of their own acceptance. It is, no

1. K. Pr. Chap. VIII. Viśvanātha and Jagannātha in particular donot agree to this view of Mammaṭa.

2. S. D. VIII–5.

3. Ibid. VIII–7–8.

4. Ibid VIII–4b to 6a.

doubt, possible by means of a logical quibble to include a few of delicacies here and there, and disprove the formal existence of others as independent merits, yet this feat of forensic interest seems hardly to appeal to the æsthetic sense of the connoisseurs of art which is more susceptible to the finest niceties of expression like the apothecary's English scale which strirs even by a hair's weight and cannot fail to appreciate the existence of minor merits so long as they tend to display a distinctive strikingness, however, latent it may be. For instance, an æsthetician cannot help appreciating distinctively the notions of light and darkness which in a logician's language can only be the absence of one or the other. Similarly, the view that *Sukumāratā* cannot be recognised because it is the absence of *Duśśravatva* and the like, may perhaps satisfy a crude logician in a critic but not an æsthetician in him. For these reasons, the critical estimate demands as much appreciation of poetic delicacy by the reader[1] in all its shades and niceties, as does the skill of an artist in its production.

## V

## DEMERITS : DOSHAS

Any element which tends to detract the poetic values of a composition is a demerit in general terms. The absence of any such element is an absolute requirement of poetry in the opinion of canonists like Bhaṭṭa Mammaṭa and others. In fact, various poetic features dealt with hereinabove, form the positive requirements of poetry; whereas demerits constitute a body of negative requirements of the same. That is how the rules now to be discussed here do, unlike the rules referred to in the preceding sections, prohibit the playwright from introducing any such element that may possibly defeat the very aim of composition, namely, to delight by creating an uncommon wonder in the art of his presentation. Such defects may be numerous, and may affect in various ways any of the limbs of

1. For such appreciation, the criterion is the heart of the readers whose refined taste is sensible to all subtleties, and who are expected to observe them only internally ( *dara-nimīlita-nayanaiḥ.* )

poetry ; for they may touch any aspect of a dramatist's creation and mar its beauty in the choice or the position of words, the grammar and syntax of composition, the selection of theme, the introduction of episodes and incidents, the presentation of characters, and delineation of their feelings and so on. Thus there may be *Prabandha-doshas, Vākya-doshas, Pada-doshas, Padāṁśa-doshas, Vṛtta-doshas* and, at the top of every thing else, the *Rasa-doshas.* The old School of Poetics has taken into account only a few general defects. Bharata has enumerated only ten such elements, which in his opinion are defects and are recommended for being avoided by the playwrights.

They are :

1. Obscurity ( *Gūḍhārthatā* ) consists in an expression of an idea by means of obsolete words and phrases.[1] This is same as *Nihatārthatā* according to Mammaṭa.

2. Digression ( *Arthāntara* ) consists in the introduction of a matter which is not the subject of description.[2] It is somewhat akin to the *Amata-parārthatā* of the modern school.[3]

3. Pleonasm ( *Artha-hīna* ) is a redundunt expression. Even if a particular topic which is not properly connected is introduced, there arises the demerit of *Artha-hīnatā.* Even incompletion of predication is a case of this demerit. This covers the fault of *Adhika-padatā* in the first sense, *Nirarthakatā* in the second sense, and *Nyūna-padatā* in the third sense. In dramatic compositions it may also pertain to the inapt introduction of an episode or an incident, or the omission of an important link in the *res-business* of the play. In such a case it may operate as a *Prabandha-dosha* as well.

4. Obscenity ( *Bhinnārthatā* ) is due to some scabrous expression. Even presentation of something which is vulgar

1. N. XVI–90a.
2. N. XVI–90b.
3. S. D. p. 407, 6.

(*grāmya*) is *Bhinnārthatā.*[1] It covers the three-fold[2] obscenity recognised by the later canonists under the heading of *aślīla,* and also the fault of rusticity.[3]

Bharata provides an alternative connotation to this term, and thinks that portion to be *Bhinnārtha* where the topic in discourse gives out a sense altogether different from what is desired to be conveyed (*vivakshita*).[4] In this sense, it equates with what later writers would call *Viruddha-matikāritā,* and *Prakāśita-viruddhatā.*[5] Here the text of Bharata is capable of being interpreted in one more way: It may mean that *Bhinnārthatā* consists in the explanation of an idea contained in a particular context by attributing a sense which is apparently different from what seems to be denoted. In this respect it may amount to *Neyārthatā* of the modern school.

5. Tautology (*Ekarthatā*) is a meaningless repetition of an expression of one and the same sense.[6] It is equivalent to the *Paunaruktya* and *Anavīkṛtatva* of the later writers.

6. Verbosity (*Abhiplutārthatā*) is a flaw caused by the use of long compounds covering at times even a quarter of a verse. It is somewhat similar to what is called *klishṭatā* by the later canonists.[7]

7. Illogicality (*Nyāyādapetatā*) is that flaw which presents a set of events that are not warranted by any means of evidence. There is hardly any demerit accepted by Mammaṭa and Viśvanātha which may be on all fours with the *Nyāyā-*

1. N. XVI–91.
2. A sense is considered to be obscene, in case it is likely to abash or blush the hearer, or it is loathsome, or it expresses an inauspicious event as that of death or the like.
3. e. g., 'Let me caress you, darling! in order to propitiate the Satan in me' (R. G. p. 75, 2); or "Thy waist, O slender one! has indeed attracted my mind." (S. D. p. 382, 5)
4. N. XVI–92.
5. S. D. p. 385; 416, 2.
6. N. XVI–93a.
7. N. XVI–93b.

*dapetatā* of Bharata, but in the New school there is a variety of blemishes like the *Prasiddhi-virodha, Vidyā-virodha, Aniyame niyamaḥ,* and *Aviśeshe viśeshaḥ,* which may fall in the generic class of Illogicality noticed by Bharata.[1]

8. Anomaly ( *Vishama* ) is a violation of the rules of prosody.[2] It also includes choice of inapposite metres, an incongruity which may be due to the dissononce of the chosen metre with the sense or the sentiment suggested therein, or may be due to its disagreeable cadence. In short, sound failing to agree with the sense causes anomaly in composition. Only from a structural point of view, this fault is recognised as *Hata-vṛttatā* and *Yati-bhaṅga*[3] in the New School.

9. Want of Coalescence ( *Visandhi* ) is that fault of construction which lies in a composition where the preceding syllables, vowels or consononts, donot combine with the following syllables and donot undergo such modifications as are due to the *Sandhi* rules. In fact, the non-observance of the rules of coalescence is the flaw of *Visandhi*.

10. Solecism ( *Śabda-cyuta* ) : It is both a flaw of juxtaposition as well as of sense. When words are used without observing grammatical rules, it becomes *Śabda-hīna,* which is, in another form only a specimen of *Cyuta-saṁskāratā*. A use of a word in a sense which it is unable to express is also *Śabda-hīna*. This is what may be called *Avācakatva* and *Asamarthatā* of the later canonists.

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1. N. XVI–94; Abhinava classifies such incongruity in more ways than one : by stating things that are repugnant to place, or time, or particular arts or sciences, or provisions of the *Śāstras*.
2. Ibid. XVI–94b. It is recognised as an anomaly even if the option like the one of lengthening a syllable at the end of the foot, or the admixture of different varieties is wrongly exercised against popular practice ( A. B. Vol. II, p. 333. )
3. In various metres, a line of a stanza has a number of cæsuræ known as *yatis*. A violation in the rules of Pauses is known as *Yati-bhaṅga*. For details in respect of Laws of Metrics vide Author's 'A Manual of Classical Sanskrit Prosody'.

With these ten varieties of faults there ends the list of blemishes noted by Bharata in his Nāṭya-śāstra.[1] It is evident from the definitions given by him that the group of flaws covers in a random manner a variety of defects which are also recognised by the later canonists in somewhat different form and with a more scientific classification. For Bharata's list tends to recognise the existence of flaws in respect of words including sentences and also the sense. The later writers have more systematically divided the scope of poetic demerits into five principal categories, distinctively belonging to syllables, words, sentences, sense and the sentiments. Before dealing with the last category which is the most important part of the topic under investigation, a few salient flaws which are to be essentially noticed for purposes of critical study of the dramatic literature are, however, succinctly defined *ad seriatum*.

In principle, a flaw may exist not only in a word but also in a part of it. Grammatically, a word is composed of two parts, the base and its termination. There may be some error in either part. There could be a blemish even in a syllable. Sometimes the entire word may be a misfit, and at others, the whole group of words forming the sentence may suffer the presence of some defect. There are some such generic faults as are common to all the three sections, out of which onerousness ( *duśśravatva* ), obscenity ( *aślīla* ), obsoleteness ( *aprayuktatva* ), rusticity ( *grāmyatva* ), obscurity ( *nihatārthatā* ), inexpressiveness ( *avācakatva* ), verbosity ( *klishṭatva* ) and adverseness (*viruddha-mati-kāritā*) have been covered in the ten *doshas* made out by the old School.[2] Apart from them, the following are the few that are prominent among the faults pertaining to words :

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1. N. XVI. 88-95.
2. For detailed definitions and examples of these *doshas* as recognised by the New School, refer to the Kāvya-Prakāśa and the Sāhitya-darpaṇa, Chapter VII bothwhere.

PADA–DOSHA

1. Technicality ( *apratītatva* ) consists in the use of a particular word in a sense which is familiar only in a particular branch of study. Every department of learning has certain technical sense attributed to particular words which donot yield the same sense in popular parlance. The playwright is expected to use the words in their popular sense so as to render the import intelligible to the masses.

2. Dubiousness ( *Sandigdhatā* ) is a fault which consists in the use of such forms as, on account of commonness of their appearance, donot permit the reader to determine the particular sense without further reference to its context.[1]

3. Unconventionalism ( *Aprayuktatva* ) : Even if a form of a particular word in respect of gender, number or use is warranted by the lexicon or grammar, it makes for a breach of usage in case the standard authors have not chosen to use it in that form or sense.[2]

4. Indiscrimination (*Avimṛshṭa-vidheyāṁśa*) : It is a major defect, and consists in the non-discrimination of the predicate, or want of emphasis on a word which ought to be stressed. In actual practice, the fault asserts itself in two ways : ( i ) when the position of the predicate is reversed and consequently made less important, ( ii ) when an idea, which is to be prominently presented, is not independently stated. Since compounding a word as a member of a larger word renders it subordinate, a word so compounded loses its individual significance and fails in prominently conveying that sense. This is more conspicuous when negative particles qualify an action.

1. e. g. the use of such a word as "*Vidhau*" may not easily enable a reader to decide as to whether it is a loc. sing. of '*Vidhu*' meaning the moon, or '*Vidhi*' meaning fate.
2. e. g. The word, *Padma* meaning lotus, belongs to both the masculine and the neuter genders, but its use is accepted only in the latter gender, hence its use otherwise is a fault.

In either case where the significance is lost by unduly compounding or misplacing the predicate or any other word, it results in the non-appreciation of the sense in a passage, which is a flaw of *Avimṛshṭa-vidheyāṁśa* or of non-discrimination of *Vidheya.*[1]

5. Conceit *(Neyārthatā)* : Where a desired sense is expressed by the force of Indication ( *lakshaṇā* ) without justification in the shape of some tradition ( *rūḍhi* ) or special purpose ( *prayojana* ), it brings in the fault of *Neyārthatā.* It primarily lies in stretching out the sense unnecessarily.

Of the flaws that exclusively belong to the words only, meaninglessness ( *nirarthakatā* ) and unpopularity of a word in a particular sense ( *asamarthatā* ) are covered by the set of demerits enunciated by Bharata. Though partially *Śabda-cyuta* touches the fault of *Cyuta-saṁskāratā,* still the former is narrower than the latter which includes every error of grammar within its compass.

In addition to the flaws pertaining to the syllables *(padāṁśas)* and the words *(padas),* the blemishes that occur in the entire sentence due to some syntactical error are indeed important. Of such blemishes that affect the whole sentence, Redundancy ( *adhika-padatā* ), Deficiency ( *nyūna-padatā* ), Tautology ( *kathita-padatā* ), Imperfect metre ( *Hata-vṛttatā* ), and Digression ( *amata-parārthatā* ) are some of the flaws that are recognised by Bharata. Besides them there are some flaws, really prominent ones, which are recognised by the New School. They are noticed below in details :

## VĀKYA-DOSHA

1. Resumption ( *Samāpta-punarāttatā* ) is a fault which consists in stretching a sentence after it is once concluded. Although no definite rules are prescribed by the Sanskrit grammar for the position of words as such, still there are certain requirements of the syntactical concord. Of them, an elementary requisite is the agreement among different members in a sentence, which the grammarians call '*ākāṅkshā*'. Once the

1. *Vidheya* is the predicate and tells about the subject.

*ākāṁkshā* is satisfied, the predication becomes complete, and the reader's sense of construction ceases to be inquisitive. Should the writer, at that stage, once again add some attributive adjunct either to the subject or to the predicate, the gratified sense of syntactical construction is forced to be re-awakened to construe the portion which is thus appended by the weak genius of the poet. It thus mars the pleasure of the delicate sense of construction and becomes a fault, which the critics apprehend as the one of Resumption of the concluded.[1]

2. Improper relation ( *Abhavan-mata-sambandha* ) is a fault which lies in the failure to express the intended connection. The inappropriate position of the relative pronouns or the adverbs causes this flaw. The general rule of syntax is that there is an inseparable relationship between the relative and the demonstrative particles in a sentence. Any breach of this mutual relationship causes the syntactical fault. It may be possible in three ways : ( i ) when the relative particles may not be followed by the demonstratives, in which case, the emphasis laid down by the relatives is all lost; ( ii ) when the relative is followed by an improper demonstrative, in which case, the latter may fail to point out the same attribute as may correspond to the relative formerly used; ( iii ) and lastly, when the relative follows the demonstrative, in which case, misplacement of the latter causes failure to have proper construction of different members of a sentence. It is a subtle fault and deserves careful avoidance.

3. Breach of Order ( *Bhagna-prakramatā* ) : It is worthy of special notice so far as dramatic criticism is concerned. This fault appears in various ways, but its general nature may be defined as the non-observance of uniformity in a composition, which may be due to changes silently creeping in in a composition done even by the master artists. For instance, there may be a sudden change in the voice in the one and the same passage, i. e. one clause may be in active form, the

1. e. g. *Nāśayanto ghana-dhvāntam tāpayanto viyoginīm /*
*Patanti śaśinaḥ pādāḥ bhāsayantaḥ kshamā-talam." //*
here, appending the last clause amounts to Resumption.

other may be, for no special reason, in the passive form. Then, if there are many finite verbs in a passage, one belongs to the *Parasmaipada* and the other to the *Ātmanepada*. Similarly, the change in the singular and the plural number, or persons, first, second, or third, may also cause the same fault, e. g. the addressee in a conversation may be once addressed with *tvam* and in the next breath with *bhavān*. Then again, in the same context a person may be referred to with different epithets thereby causing doubt in understanding ( *parāmarśa* ) with the result that the breach in order is committed. Then, sets of different objects subsequently referred to in a reversed order ; verbs to different subjects spoken of, so placed that they do not construe respectively; and similar other incongruities cause the fault of *Bhagna-prakramatā* alias *prakrama-bhaṅga.*

As subjoined to the list of the various faults of syntax noticed above, the use of dissonont letters ( *pratikūla-varṇatā* ), recurrant elision or dropping of the aspirate ( *hata-visargatā* or *lupta-visargatā* ), irregularity of diction in interspersing the soft and the bombastic sounds without justification ( *patat-prakarshatā* ), obscure and obscene *Sandhis,*[1] misplacement of a word in a different clause causing thereby some difficulty in prose-order ( *durānvaya* or *ardhāntarītapadatā* ), improper situation of a word causing wrong or feeble emphasis (*akramatā*), deficiency in sense (*vācyānabhidhāna*), contradiction with accepted belief ( *samaya-virodha* ), undue compounding, narrowness of expression ( *saṅkīrṇatā* ) and parenthetical construction ( *garbhitatā* ) are also some conspicuous flaws that cause a sore to a critic of appreciative taste.

Among faults of sense such ones as of vulgarity, obscurity, obscenity, staleness of thought, doubtfulness, repetition, unconventionalism are already encompassed by Bharata among

1. Even by operations of Sandhi rules, if some obscene combination is formed, which though not scabrous in Sanskrit, but appears so in any of the *Jāti-bhāshās*, then it should be avoided, as illustrated by Mammaṭa in "*Rucim kuru*". Words like *Cekrīḍita* noted by Bharata as obscene should also be avoided.

those stated above. Besides them, futility, consisting in adding some matter which does not develop the plot ( *apushṭa* ), error in choice order *(dushkrama)*, inconsistency (*vyāhatatā)* due to the description of a matter as high or low at one time and just its reverse at another, inconsequentiality ( *nirhetu* ), incompletion, indecent association of thoughts and misjoinder of parties ( *sahacara-bhinnatā* ), error in particularising what is universal and vice-versa ( *aviśeshe viśesha* ), undue restriction of sense, or undue subordination of thought are some of the faults which turn the sense either incoherent or inconspicuous.

The above is the long list of defects that adversely affect the word and the sense which comprise the external structure of dramatic poetry. They all tend, by their very existence, to derogate the value of poetry no doubt, but donot directly injure the very soul of poetry which pervades in the form of sentimental relish or *Rasa-dhvani*.

### RASA–DOSHA

Many post-Bharata canonists have agreed in noticing ten major faults that are fatal to the sentimental relish. For they either determine the sentimental flow, or cause it to abate or get mitigated.[1] The following are the faults that mar the beauty of the very soul of Poetry :

1. Direct Mention ( *Svokti* ) : It may be recalled here that *Rasas* and *Bhāvas* are all suggested by means of various factors; and their existence should never be brought to be borne on the minds of the audience by direct mention. In case it is so done, it amounts to *Svokti-dosha* which reprehends the very rise of sentimental sympathy.

2. Adverseness ( *Paripanthi-parigraha* ) : The description of the determinants ( *ālambana* ) and the excitants ( *uddīpana* )

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1. Kāvya–Prakāśa Chap. VII; Pradīpa Chap. VII; S. D. Chap. VII; Kāvya–ḍākinī.

While discussing the flaws of sentiment, whatever is said to pertain to the sentiments is equally applicable to all other subsidiaries like emotions, feelings, pseudo-sentiments and their rise, fall, confluence or commixture as well.

of the adverse sentiments and feelings in the midst of the main or the prior sentiment disturbs the course of sentimental relish. Hence it is a fault particularly to be avoided.

3. Transference (*Ākshepa*) : Where the *Uddīpana* and the *Ālambana Vibhāvas* of a particular *rasa* are transformed into the form of the *anubhāva* of the *rasas* under manifestation, the course of appreciation of the *rasa* proper gets hindered. It thus becomes a fault.

4. Abruptness ( *Akāṇḍa-prathana* ) : An abrupt introduction of a sentiment at an inopportune hour is a fault of sudden insertion, as is found in the amorous indulgence of Duryodhana in the second Act of the Veṇīsaṁhāra. Conversely, a sudden abatement of a sentiment amounts to abrupt fall in *rasa* called *Akāṇḍa-ccheda,* as the fury of Bhārgava abating in the Mahāvīracarita on account of Rāma's entry into the harem.

5. Rejuvenation ( *Dīpti* ) : When a particular sentiment seems to have subsided fully, an attempt to awaken it again and again amounts to Rejuvenation which becomes exasperating to the audience and turns into the fault of *Punardīpti.*

6. Oblivion ( *Ananusandhāna* ) : When the main factor or the chief sentiment appears to be set aside by the development of some subsidiary topic, the loss of thread of the principal one amounts to oblivion. For instance, the forgetfulness about Sāgarikā in the fourth Act of the Ratnāvalī in a flurry caused by Bābhravya's approach has side-tracked the main sentiment.

7. Development of the Subsidiary ( *Anaṅga-kīrtana* ) : Disregarding the factors that promote the chief sentiment, the poet's indulgence in dwelling upon the subsidiary events and topics is a fault of *Anaṅga-kīrtana,* as in the Karpūramañjarī, there is an appreciation of the bard's extollings in preference to the description of the vernal season, and the hero and the heroine.

8. Over-extension of the Subsidiaries ( *Ati-vistāra* ) : The description of the subsidiary to an untoward length so as to step over the fundamental emotions is also faulty.

9. Change in Disposition ( *Prakṛti-viparyaya* ) : The disposition ( *prakṛti* ) of a character is either divine or mortal. It is again distinguished as high, low or middling. To describe a character with a change in his *prakṛti* seduces the *ālambana* of the *rasa,* and becomes a *rasa-dosha.*

10. Impropriety ( *Anaucitya* ) : It is the most serious fault so far as *Rasas* are concerned. It is felt in various ways. It may be perceptible in reversion of characteristics of time, place, seasons, caste and class of peoples and their condition and status. Really, it is the most omnibus fault, and all others discussed above are the different phases of *Anaucitya* in its generic sense.[1]

Although all the types of blemishes noted above are generally supposed to be the elements that detract the piquancy of the sentimental relish, yet at times they tacitly tend to support the progress of sentiments and feelings. Such cases are rare, indeed, but wherever they happen to do so, they not only cease to be faults but become positive excellences. For this reason, some defects which wear a chemelion's cloak are considered as transitory faults or *anitya-doshas.* The following are the circumstances in which the different faults of this type tend to become merits :

1. Onerousness in the nature of *Duśśravatva* or *Śruti-kaṭu* becomes a merit when the speaker is indignant or enraged, or the import of the passage is boisterous, or the ruling sentiment is the Furious or the Loathsome.

2. Obscenity to a certain extent ceases to be a fault in amorous talks or description of the erotic sports.

3. In such cases where the charm of paranomasia or double entendre is very striking, obscurity and obsoleteness ( *nihatārthatā and aprayuktatā* ) are not felt as faults.

4. Technicality is a merit when the speaker and the spoken to are both scholars. Even in case of Monologues and soliloquies it ceases to be a fault.

1. For full and detailed studies in the doctrine of *Aucitya* reference may be done to Kshemendra's Aucitya-vicāra-carcā.

5. Repetition is a distinct merit when a reference is to be made to the subject already introduced. It is again so, when done during such mental attitudes as express despondency, wonder, wrath, moroseness or extreme joy. When the charm due to *Lāṭānuprāsa*[1] is striking, the repetition of a word is a definite merit; and to the same extent it is so, when an emphasis is to be laid on it. For purposes of supplication or showing clemency, or in a construction where the repeated term is to yield a different sense by force of suggestion, tautology becomes an excellence.

6. Doubtful expression is a beauty in case of the *Vyāja-stuti*.[2]

7. Obscurity and harshness ( *klishṭatā* and *kāṭava* ) is a positive merit when the speaker is unæsthetic like a grammarian or a logician.

8. Among low characters vulgarity is no offence.

9. In the description of established facts or the presentation of axiomatic propositions, *Nirhetutā* is no fault.

10. *Prasiddhi-virodha* or statements repugnant to accepted facts become a merit when they are in conformity with the conventions, whether dramatic or poetic.

11. *Yati-bhaṅga* ceases to be a fault, if some striking emphasis on a particular thought is intended to be laid by the playwright.

12. Deficiency or excess of words, and other allied faults become merits in case the speaker is 'not all there'; or he is an idiot, or suffers from frenzy or his condition of mind is not lucid.

1. e. g. "*Sunayane nayane nidhehi te*"... For further details vide Al. Sar. of Maṅkhuka, p. 20.

2. Vyāja-stuti consists in praising through censure and vice versa. "*Stuti-nindābhyām nindā-stutyor gamyatve vyāja-stutiḥ*"— Ruyyaka— Al. S. —No. 37 ( p. 135 ).

## VI

## METRICS

Metre is another important vehicle of sentimental expression. It is always the cadence of an expression that either makes or mars the appreciation of a sentiment. Since the art of execution mainly depends upon the dramatic effect that it is able to create on the minds of the visitors, their sympathy with the ruling sentiment forms the real test of success. This much-coveted sympathy can be awakened only by means of the poetic rhythm, for which reason the choice of a particular metre for the expression of a particular thought should always be perfect and in unison with the *dhvani* which is sought to be manifested. Hence more delicate becomes the task of a dramatist when he adopts his notes on his prosodial gamut. For instance, a dramatist can hardly be justified in using a Śārdūla-vikrīḍita when he is expressing the lamentations of a bereaved kindred or describing scenes of love-in-separation. It will be equally out of place if he were to choose Hariṇī for expressing the wrath of an enraged saint, or Mālinī for the menacing threats of a bellicose hero. Even in case of one and the same sentiment, the same metre cannot suit, for example, the metre which fits in for expressing the *anubhāvas* of the *Yuddha-vīra* cannot go well while expressing those of the *Dayā-vīra*. Truly, any irregularity in the choice or formation of a metre causes a bitter sore to the ears, and makes for the *Vṛtta-dosha*, and at certain places an impudence ( *anaucitya* ) of an irreparable character. The selection of a metre demands a highly cultured skill in a dramatist, and the sense of dramatic criticism calls for a subtle appreciation of the rhythmic cadence of different types of verses and their relative melody as well. For the latter purpose especially, a succinct survey of what Bharata has instructed in this behalf will not be out of place here.

A verse in the Classical Sanskrit is known as *Padya*, which may be called a stanza. Every *Padya* has four divisions, each a *Caraṇa** or a quarter. *Padya* in the first place is

* *Pāda, Pada* are its equivalents.

deemed to have two varieties: *Jāti* and *Vṛtta*. *Jāti* is that type of verse which is measured in terms of the syllabic instants contained in its every quarter. It is, however, not necessary to have an equal measure of every quarter in case of metres belonging to the *Jāti* class. The measure of a syllable depends on the number of instants, i. e. moræ *(mātrā)* which it takes for being pronounced. For metrical purposes a syllable may be either short or long. A short syllable requires one instant, whereas the long one takes two instants. Since all syllables that are not reckoned long are short ones, the definition of a long syllable according to Kālidāsa is given below:

"A syllable consisting of a long vowel ( *dīrgha* ), or preceding a dipthong, or associated with *anusvāra* or followed by an aspirate ( *visarga* ) is necessarily long. It is, however, left to the choice of the poet to treat the last syllable of a quarter of the verse long, even if it is, in fact, a short one."[1] Although it is an accepted dictum, still stricter canonists have allowed the option of lengthening the ultimate short vowel at the end of a foot, only in case of the second and the fourth foot of a stanza except of those like the *Vasanta-tilakā* and a few others[2], where the option could be exercised even in the first and the third foot. Wherever such an option is deemed allowable, even then it is preferred to deem the last vowel lengthened, in case at least the preceding syllable is a conjoint one, so that it may lug at the last syllable and maintain the balance well.[3] On the other hand, there are some liberal scholars like Damodara who think that a syllable even when followed by a dipthong ( *sañyukta* ) may not be deemed long.[4] In *prākṛta* metres, however, the long vowels like 'e'

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1. *"Sañyuktādyam dīrgham sānusvāram visarga-sammiśram /*
   *Vijñyeyam aksharam guru, pādāntastham vikalpena" //*...Śr. B. 2.
2. S. D. p. 403 top ( *vasanta-tilakādāveva* )...; K. D. p. 23 bottom.
3. Ibid. p. 24, line 7 seq.
4. *"Sañyukta-pūrvo'pi laghuḥ kvacit syād /*
   *Varṇastu Prahrādi-gato vibhāshā" //*—V. B. I-6a.

and 'o', and 'ı' and 'hı' when associated with *anusvāra* could be optionally treated as short.[1]

### Jāti Metres

So far as the study of the dramatic literature is concernd, three varieties of the *Jāti* brand are worthy of notice. They are :[2]

1. *Āryā* is that *Jāti*, the first quarter of which contains twelve moræ, the second has eighteen, the third equals the first and the fourth has only fifteen.[3] Bharata and Piṅgala Nāga observe five prominent varieties of the *Āryā* type, verily naming them as *Pathyā, Vipulā, Capalā, Mukha-capalā* and *Jaghana-capalā.* The classification is of minor importance inasmuch as it refers more to the formation of groups ( *gaṇas* ) for purposes of pauses and observes no difference so far as the constitution of the metre is concerned.[4] This very *Āryā* when composed in any of the *Prākṛta* dialects is called *Gāthā.*[5]

2. *Gīti* : It is that type of *Jāti* in which the total syllables the first and the second quarters respectively take twelve and eighteen instants. The third quarter equals the first and the fourth agrees with the second. This metre is called *Udgāthā* in *Prākṛta.*

3. *Upagīti* : It is that type of *Jāti* which contains in the first and the third quarter syllables of twelve instants, and in the second and the fourth quarter syllables of fifteen instants each.

### Vṛtta Metres

As distinguished from the *Jāti* type of *Padyas,* the stanza in the *Vṛtta* form is measured not in terms of instants but of

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1. "*E, O, kvacit prākṛtake laghū staḥ*"... Ibid. I–6b. All the same, these wide options, if exercised, may only specify to the popular adage "*Kavi-nirmāṇa-sāmagrī dāridryam prakāśayati* ".
2. For specimens of all the varieties of metres vide Author's— "A Manual of Classical Sanskrit Prosody."
3. Śr. B. 4.
4. N. XV–150; Ceha. Ś. IV–22, 26; M. M. pp. 23, 24.
5. Pr. P., and also V. B. ( p. 6 ).

the number of syllables in each quarter. In the *Vṛtta* class of metres, the type of the syllable, whether it is short or long, does not so much matter as the number does, and more so the order of succession. For, a particular number of syllables, short or long, occurring in a defined manner or order will determine the type of a *Vṛtta*. Hence the variety of *Vṛttas* is designed in two respects : One, on account of the number of syllables contained in each quarter, and the other in respect of the difference in order of succession of syllables in each of them. Before dealing with the varieties of *Vṛttas* created by this twofold basis of distinction, it is necessary to be acquainted with the mode of counting the number of syllables in a quarter of a stanza as formulated by the canonists for the sake of quick judgment and recognition.

For purposes of counting the number of syllables, they are always grouped in a set of three which is said to constitute a metrical foot ( *gaṇa* ). By means of arithmetical process of permutation and combination, a set of three members of two kinds, one long and one short,[1] arranged in different order of succession can present no more than eight varieties given below :—

| No. | Symbolic presentation | Nature of variety | Name of variety | English Equivalent |
|---|---|---|---|---|
| 1. | S I I | Ādi-guru | Bhagaṇa | Dactyl |
| 2. | I S I | Madhya-guru | Jagaṇa | Amphibrach |
| 3. | I I S | Antya-guru | Sagaṇa | Anapæst |
| 4. | I S S | Ādi-laghu | Yagaṇa | Bacchius |
| 5. | S I S | Madhya-laghu | Ragaṇa | Amphimacre |
| 6. | S S I | Antya-laghu | Tagaṇa | Anti-bacchius |
| 7. | S S S | Sarva-guru | Magaṇa | Molossus |
| 8. | I I I | Sarva-laghu | Nagaṇa | Tribrachys |

1. In order to have an easy comprehension of the varieties the symbols 'S' and 'I' respectively denoting the long and short syllables are adopted here in accordance with the practice of all the prosodists.

In an abbreiviated form these groups are referred to only with the initial letter *'Bha'*, *'Ja'* and so on. In a quarter of a stanza, if the number of syllables is not divisible fully in sets of three, the residuary ones are called supernumerary syllables which are represented by letters *'la'* and *'ga'* according as they are short or long. If the supernumerary syllables are also two in a quarter, their set also presents a fourfold variety :

| | | | | |
|---|---|---|---|---|
| 1. | S I | *ga-la* | = | Trochee |
| 2. | I S | *la-ga* | = | Iambus |
| 3. | S S | *gau* | = | Spondee |
| 4. | I I | *lau* | = | Pyrrhic |

This is the scale of measure for determining the type of a *Vṛtta* which can be done by scanning a quarter or quarters into sets of three syllables.

Though technically a *Vṛtta* may be composed of monosyllabic or bisyllabic quarters, still Bharata has not recognised a *Vṛtta* with less than a hexa-syllabic quarter. The playwrights and the classical poets too have not patronised metres of shorter pattern than the octo-syllabic ones, though their genius could have conveniently permitted them to do so. For this reason the shorter *Vṛttas* are not dealt with here.

A variety of *Vṛttas* is formed on account of the combination of four quarters, which may be either all uniform or may be dissimilar. On this ground, *Vṛttas* become capable of a major classification, and are accordingly divided into three categories :

1. Regular metres ( *Sama-vṛttas* ) are those which contain all the four quarters of equal measure both in respect of number of syllables and the order of their succession.

2. Semi-regular metres *(Ardha-sama Vṛttas)* are those which are partially uniform inasmuch as they contain quarters of two types which may differ from one another both in the number of syllables and their order of succession as well. This is again possible in three ways : ( i ) the first and the third quarter agreeing with the second and the fourth one respectively,

the scheme of combination being in the *ab ab*[1] form ; ( ii ) the first quarter agreeing with the fourth one and the second quarter agreeing with the third one, the scheme of agreement being in *ab ba* form ; ( iii ) and lastly, one hemistich[2] agreeing with the other hemistich,[3] the scheme of composition being in the *aa bb* form. Out of these three forms, the first and the third are more in vogue.

3. The third category is of the *Vishama* or irregular *Vṛttas*, where no quarter agrees with the other, or one of the quarters, at least, is dissimilar to the other three quarters. It is a variety which admits of all sorts of irregularity.

So far as the dramatic literature is concerned, the *Sama-vṛttas* are more popular as compared to the *Ardha-sama* ones of which only a few specimens have found favour with the playwrights. The stanzas of the *Vishama* class present an extreme rarity.

Among the *Sama-vṛttas* then, the first point of distinction is by virtue of the numerical strength of the stanzaic line. From this point of view Bharata has recorded the following generic names to the different classes[4] of *Vṛttas* :

**Group A** :

The shortest *Vṛtta* in respect of length, which is recognised by Bharata, is of six syllables in a foot, and it belongs to the *Gāyatrī* class. The class of *Vṛttas* having a septa-syllabic line is *Ushṇik*, of those having octo-syllabic lines is *Anushṭup*; with novo-syllabic lines it is *Bṛhatī*, and with deci-syllabic ones it is *Paṅkti*.

**Group B** :

*Vṛttas* belonging to this group are very popular ; and their generic names and the number of different types in

1. The symbol '*a*' and '*b*' here represent the pattern of the quarter, and the order of succession is symbolised as *abab*, *abba*, and *aabb*.
2. *Pūrvārdha*.
3. *Uttarārdha*.
4. This division into groups is done for the facility of understanding, and is not so done elsewhere by any canonist.

total that a particular class can have under the *Prastāra*[1] rules are given below :

| No. | Generic Name[2] : | | No. of syllables in a foot. | | Possible varieties[3] in *Sama-vṛttas* |
|---|---|---|---|---|---|
| 1. | Trishṭubh | — | Eleven | — | 2048 |
| 2. | Jagatī | — | Twelve | — | 4096 |
| 3. | Ati-jagatī | — | Thirteen | — | 8192 |
| 4. | Śakvarī | — | Fourteen | — | 16,384 |
| 5. | Ati-śakvarī | — | Fifteen | — | 32,768 |
| 6. | Ashṭi | — | Sixteen | — | 65,536 |
| 7. | Atyashṭi | — | Seventeen | — | 1,31,072 |
| 8. | Dhṛti | — | Eighteen | — | 2,62,144 |
| 9. | Ati-dhṛti | — | Nineteen | — | 5,24,288 |
| 10. | Kṛti | — | Twenty | — | 10,48,576 |
| 11. | Prakṛti | — | Twenty-one | — | 20,97,152 |

**Group C** :

| | | | | | |
|---|---|---|---|---|---|
| 1. | Ākṛti | — | Twenty-two | — | 41,94,304 |
| 2. | Vikṛti | — | Twenty-three | — | 83,88,608 |
| 3. | Saṅkṛti | — | Twenty-four | — | 16,77,7216 |
| 4. | Ati-kṛti[4] | — | Twenty-five | — | 33,55,4432 |
| 5. | Utkṛti | — | Twenty-six | — | 67,10,8864 |

Those *Vṛttas* which have lines containing more than twenty-six syllables are said to belong to the *Mūlā* class, otherwise known as *Daṇḍakas*.[5]

Out of these three groups drawn from the point of view of their popularity, it is worthy of notice that of the first Group only *Anushṭup* is used by the playwrights. Out of Group B.

1. *Prastāra* is the first of the six-fold *Pratyayas* recognised by the Cchandaḥ-śāstra for determining the varieties of the metres. It determines the total number of metres in a class by rules of permutation.
2. Vide N. XIV-41, 46.
3. Ibid. XIV-61, 77. They could be 134, 217, 726.
4. Also spelt as *Abhikṛti*.
5. N. XIV-47; Ccha. Ś. VII-38.

all classes are in use of the dramatists, who have, with a rare exception,[1] avoided to use any pattern belonging to the classes mentioned in Group C. and the *Daṇḍakas.*

Though there are over a billion of metres as shown above, which are provided by a large variety of combinations presented by the method of prosodial permutation in the Sanskrit language, only a few, nay a very few, could be deemed expedient for an adequate sentimental expression, which, in fact, is the very *summum bonum* of the art of the scenic representation.

The popular metres, which have found favour with the Sanskrit playwrights and are deemed expedient for employment by Bharata, are briefly discussed here.

In the *Gāyatrī* class Bharata has given four types,[2] namely, *Tanu-madhyā, Makara-śīrshā, Mālinī* and *Mālatī*,[3] the first two of which are also accepted by Bhaṭṭa Kedāra[4] who, however, calls the second one as *Śaśi-vadanā.* Kālidāsa[5] also includes *Śaśi-vadanā* in his list, which equates with *Bāla-lalitā* given in the Garuḍa-purāṇa.[6] Piṅgala Nāga, however makes a mention of *Tanu-madhyā* only.[7] *Mālinī* of given connotation is not found anywhere else. *Mālatī*, however, is recognised by Kedāra as *Sragviṇī*[8] and as *Vimohā* and *Vallarī* by the Vāṇībhūshaṇa and the Cchandaḥ Kaustubha respectively.[9] *Mada-lekhā* is the only type which is recognised by Kālidāsa in the *Ushṇik*

1. The well-known exception is of Bhavabhūti : Mā. Mā. V-23, which is *Saṅgrāma* type of Daṇḍaka.
2. N. XV - 9, 10.
3. *Tanumadhyā* has a Tagaṇa and a Yagaṇa in each foot; *Śaśi-vadanā* has a Nagaṇa and a Yagaṇa; *Mālatī* has a Ragaṇa and a Magaṇa; and *Mālanī* has two Ragaṇas. Nā. XV-2, 10.
4. V. R. III-7, 8.
5. Śr. B. 8.
6. G. P. Pūrva-khaṇḍa, Adhyāya 209.
7. Ccha. Ś. VI-2.
8. V. R. III-11.
9. V. B. II-45, 46; Ccha. K. as cited by Viśalyaṅkariṇī p. 106, 9.

class.[1] It does not, however, agree with any metre mentioned by Bharata who has in his list two other types known as the *Bhramara-mālikā* and *Uddhatā*, the latter equating with the *Kumāra-lalitā* of Piṅgala Nāga and Bhaṭṭa Kedāra.[2]

In the Anushṭup class, Bharata mentions three varieties *Siṁha-līlā*,[3] *Matta-ceshṭitam* and *Vidyullekhā* out of which the last two are recognised by other prosodists by naming them as *Pramāṇikā* and *Vidyuna-mālā* respectively.[4] Kālidāsa, Piṅgala Nāga and Damodara Miśra add *Māṇavā-kākrīḍita* to this list.[5] The most important and popular metre in this class, however, is *Śloka* otherwise known as *Padya* which is said to be evolved by the Ādikavi Vālmīki[6], and this pattern has in each quarter the fifth as a short syllable, the sixth long, and the seventh one long and short in alternate quarters.[7] It is also known as the *Pathyā-vaktra*, and is of very frequent occurrence in the Sanskrit plays.

In case of stanzas of short length, the interim pause (*yati*[8]) is usually done at the end of each foot, but with an increase in the number of syllables in each foot, it becomes necessary to have some stoppage in the middle for the sake of mantaining the rhythm of the line. Observance of the rules of Pauses among other laws of Prosody is very neccessary. The particular pauses are prescribed in each case by the canonists, and the general rule is that the prescribed pause should not fall in the middle of a word. That is to say, the splitting of

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1. *Mada-lekhā* = *Ma*, *Sa* and *ga*.
2. *Bhramara-lalitā* has Ta, Na and ga; and *Uddhatā* has *Ja*, *Sa* and *ga*. Nā. XV–12, 14; Ccha. Ś. VI–3; V. R. III–1.
3. It is otherwise spelt as Siṁha-lekhā.
4. V. B., V. R.; Śr. B. and Ccha. Ś.
   Śr. B. names *Pramāṇikā* as *Nagasvarūpiṇī*.
5. Śr. B. 13; Ccha. Ś. VI.–4; V. B. II–76; V. R. III–21.
6. Cf. *Śokaḥ Ślokatvam āgataḥ*.
7. Śr. B. 10.
8. "*Yatir vicchedaḥ*"– Ccha–Ś. VI–1. *Virāma* and *Virati* are its synonyms.

words is not allowed, and wherever the pause ( *yati* ) occurs the word should end so as to facilitate the comprehension of the sense of the *Padya* while it is being read. An exception, however, is allowed by the reputed canonist, Bhaṭṭa Halāyudha to the effect that a word may be split by a cæsural pause, provided it does not separate any one syllable of the word on either side.[1] In other words the pause should not divide the word by one syllable, which comes to mean that the words shorter than the tetra-syllabic ones cannot be divided by a cæsura, except in case of the *Pṛthvī* metre.[2]

Beyond *Anushṭup* class, there are no popular metres in the Novo-syllabic ( *Bṛhatī* ) and the Deci-syllabic ( *Paṅkti* ) classes. Bharata, however, has made a mention of one type only, viz. *Madhukarī*, which is found in the Cchandaś-śāstra and its close adherent Vṛtta-ratnākara with a variant in its name as *Bhujaṅga-śiśu-sṛtā* and *Bhujaṅga-śiśu-bhṛtā* among the metres of the *Bṛhatī* class.[3] Kālidāsa recognises none in this class. But in the *Paṅkti* class he mentions one type, known as *Campaka-mālā* which is available in the Ratnākara as it is,[4] but as *Rukmavatī* in the Nāṭya-śāstra.[5] Bharata, however, has two varieties, *Utpala-mālinī* and *Śikhi-sāriṇī* which respectively equate to *Paṇava* and *Mayūra-sāriṇī* of Piṅgala Nāga and Bhaṭṭa Kedāra.[6]

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1. "*Yadi pūrvāparau bhāgau na syātām eka-varṇakau*"—Vṛtti p. 100, 11. A violation of this rule mars the entire beauty, and the prosodial rule should be strictly followed, for a critic has remarked, "*Api māsham masham kuryāt Cchando-bhaṅgam na kārayet.*"
2. S. M. Chap. VII. p. 123 line. 3. N. R. p. 34, 36.
3. Madhukarī = *Na, Na, Ma.* Nā. XV–28 ; Ccha. Ś. VI–7; V. R. III–30.
4. Śr. B. 15; V. R. III–34.
5. Ccha. Ś. VI–11.
6. Utpala-mālinī = *Ma, Na, Ya, ga* ; Śikhi-sāriṇī = *Ra, Ja, Ra, ga.* Nā. XV–31, 34; Ccha. Ś. VI–10, 12; V. R. III–33, 35.

**Group B :**

1. TRISHṬUP : In this class there is a number of varieties which are copiously used by the playwrights. But Bharata has taken notice of seven patterns of the following designs :

( i ) *Dodhaka* : Three *Bhagaṇas* followed by a pair of long syllables make a *Dodhaka* with a pause only at the end of the foot.

( ii ) *Indra-vajrā* : Two *Tagaṇas* followed by a *Jagaṇa* and a pair of long syllables with a pause only at the end, will make an *Indra-vajrā*.

( iii ) *Upendra-vajrā* : When the initial letter of each quarter of the *Indra-vajrā* becomes short, it makes *Upendra-vajrā*.

( iv ) *Śālinī* : One *Magaṇa* followed by a pair of *Tagaṇas* in succession, and two long syllables at the end, compose *Śālinī*. There is a pause after the fourth and the seventh syllable in each foot.

( v ) *Rathoddhatā* has a *Ragaṇa*, a *Nagaṇa*, then a *Ragaṇa* and a short and a long syllable at the end, where only there is a pause.

( vi ) *Svāgatā* contains a *Ragaṇa*, a *Nagaṇa* and a *Bhagaṇa* with two long syllables at the end of a foot. It differs from the former in respect of one pen-ultimate syllable which is long here, but short in *Rathoddhatā*.

( vii ) *Moṭaka* has a *Tagaṇa*, a *Jagaṇa*, then again a *Jagaṇa* with a short and a long syllable at the end.

In addition to these seven varieties mentioned by Bharata there are a few more important ones given elsewhere which are worthy of notice here and hence mentioned below :

( viii ) *Vātormī* is that type of *Trishṭup*, which contains a *Magaṇa*, a *Bhagaṇa*, a *Tagaṇa* and a pair of ultimate long syllables. There is a pause at the end of the fourth and the seventh syllable.[1]

1. Ccha. Ś. VI–20; M. M. I–20; V. R. III–47.

( ix ) *Upajāti* is an admixture of two varieties mentioned above, namely, *Indra-vajrā* and *Upendra-vajrā*. Likewise, any foot having a variation of the other of these two classes is competent to make *Upajāti*. Distinctive varieties are however noted by the canonists caused by the change of form in the numbers of any foot in a stanza.[1]

2. JAGATĪ: It is the most important class among the Classical Sanskrit metres, and the canonists have given names to many of the varieties of this pattern. Bharata[2] has also recognised largest number of metrical types only in the *Jagatī* class. The following constitute his list :

(i) *Vaṁśastha* has a *Jagaṇa*, a *Tagaṇa*, a *Jagaṇa* and a *Bhagaṇa* with a pause only at the end of the foot. It is called Vaṁśasthā by Piṅgala Nāga, Vaṁśasthavila and Vaṁśastamita by other canonists. It has the same cadence as has the Upendra-vajrā of the *Trishṭup* class.

1. Ccha. Ś. VI–77; M. M. I–19; V. R. III–45; Śr. B.—23, 24. : If the first foot is of Indra-vajrā and the last three of the Upendra-Vajrā it is called Ākhyānakī, and its reverse is the Viparītākhyānakī. For names given to different combinations of these two types Vide Author's "A Manual of Classical Sanskrit Prosody" pp. 19–21. ( They are 14 types ).
It may, however, be noted that Upajāti, in fact, is not only a combination of Indra-vajrā and Upendra-vajrā, but a combination of one, two or three quarters of a stanza with a quarter or quarters of another stanza of different pattern, preferably belonging to the same class having an equal number of syllables in each. For example, a combination of Indravaṁśā and Vaṁśastha; Vātormī and Śālinī and Vaiśvadevī, Rathoddhatā and Svāgatā, Tatī and Kāmamattā are of frequent occurrence. Upajāti is generally included by the canonists in the *Sama-vṛtta* class of metres, but, since all the quarters are not of the same type, it should, in fact, be deemed a specimen of the *Ardhasama* or the *Vishama Vṛtta*.

2. N. XV–38, 52.

( ii ) *Toṭaka* : Four *Sagaṇas* in a foot with a pause, only at its end makes the *Toṭaka* metre.

( iii ) *Pramitāksharā* : It is that metre which first contains a *Sagaṇa* and then a *Jagaṇa* followed by a pair of *Sagaṇas* and a pause only at the end of its foot. *Pramitāksharā* is closely allied to *Toṭaka* inasmuch as the fifth syllable of *Toṭaka* is lengthened and the sixth one is shortened here.

( iv ) *Apremeyā* : A metre which contains four *Yagaṇas* in a foot with a pause at its end is *Aprameyā* of Bharata. It is better known by the name of *Bhujaṅga-prayāta*.[1]

( v ) *Padminī* [2] is that metre which contains four *Ragaṇas* with a pause at the end of its foot. It is popularly known as *Sragviṇī*. It is only an extension of *Sragviṇī* of the *Gāyatrī* class, as here in the *Jagatī* class its measure is only doubled.

( vi ) *Hariṇī-plutā* is a metre, according to Bharata, in the regular *Jagatī* class and equates with what others call *Druta-vilambita*. It contains the design of *Na, Bha, Bha* and *Ra* with a pause only at the end of its foot. *Hariṇī-plutā*, in the opinion of Kālidāsa and Piṅgala Nāga,[3] is an *ardha-sama* metre closely connected with their *Druta-vilambita*. It drops only the initial letter of their *Druta-vilambita* in the first and the third quarters only.

( vii ) *Kama-mattā* is that type which contains two *Nagaṇas* followed successively by one *Ragaṇa* and one *Yagaṇa* with a pause only at the end of its foot.

( viii ) *Puṭa* is the name of a metre which has in its foot a pair of *Nagaṇas* followed by a *Magaṇa* and a *Yagaṇa*, having a pause at the end of the eighth and the twelfth syllable in each foot.

1. Ccha. Ś. VI-37 ; Śr. B. 29 ; V. R. III-71 ; V. B. II-131, M. M. p. 15.
2. N. XV-50; Ccha. Ś. VI-38; V. R. III-71; M. M. p. 17, 6.
3. Śr. B. 32; Ccha Ś. V-39. M. M. calls Druta-vilambita as *Ujjvalā*. p. 17, 16.

( ix ) *Candra-lekhā* is that type which is distinguished by a pair of *Magaṇas* followed by another pair of *Yagaṇas* with a pause at the end of the fifth syllable in its foot. It is named *Vaiśvadevī* by Kālidāsa, Kedāra and Piṅgala Nāga.[1]

( x ) *Kumuda-nibhā* also spelt as *Kumuda-prabhā* is a less known metre recognised by Bharata with a scheme of a *Ragaṇa* and a *Yagaṇa* followed by another set of a *Magaṇa* and a *Yagaṇa.* By reversing the position of the two sets in respect of priority it makes the metre under reference in the opinion of Bharata alternately.[2]

In addition to these types noted by Bharata, there are a few following ones which are important among those stated by other canonists :

( ix ) *Indra-vaṁśā* is that type which is comprised of a pair of *Tagaṇas* followed by a *Jagaṇa* and a *Ragaṇa* with a pause only at the end of its foot. It differs from *Vaṁśastha* in respect of the initial syllable only, which is long in *Indra-vaṁśā* but short in *Vaṁśastha.* This pair equates with the pair of *Indra-vajrā* and the *Upendra-vajrā* of the *Trishṭup* closs, and is very suitable for making combinations to form *Upajāti.*

( xii ) *Mālatī* is another pattern of rare occurrence, and is marked by one *Nagaṇa* followed by a pair of *Jagaṇas* and a *Ragaṇa.* The pause is prescribed at the end of the seventh syllable in a foot.[3] With the same scheme, it becomes *Taṭī* if the pause is given at every set of six syllables in a foot.[4] The Mandāra Maranda spells its name as *Mālinī,* in stead of *Mālatī.*[5]

3. ATI-JAGATĪ : Of the metres belonging to this class, Bharata recognises only three patterns.[6] They are :

1. Ccha. Ś. VI–41; V. R. III–78; Śr. B. 27; M. M. p. 17, 4.
2. N. XV–56, 57. For a few alternate views see Nā. XV–59.
3. V. R. III–80.
4. Ibid. III–69.
5. M. M. p. 17, 7.
6. N. XV–54, 58.

( i ) *Praharshiṇī* is a common metre, and consists of a *Magaṇa* a *Nagaṇa*, a *Jagaṇa* and a *Ragaṇa* and an ultimate long syllable. It has a pause at the end of the third and the tenth syllable in a foot.[1]

( ii ) *Prabhāvatī* is the name given by Bharata to that type of metre which is called by other canonists as *Rucirā*. Its scheme is *Ja, Bha, Sa, Ja* and a long syllable at the end. It is broken for a pause at the end of the fourth and the ninth syllable in a foot.[2] Kālidāsa also recognises *Prabhāvatī* but differs from its namesake in the Nāṭya-śāstra and its equivalent *Rucirā* of other canonists inasmuch as the *Prabhāvatī* of Kālidāsa has its initial syllable long, in place of the short one in the *Prabhāvatī* of Bharata or *Rucirā* of others. The distinction drawn by Kālidāsa seems to be quite appropriate, for this set also stands as a parallel to the similar sets of *Indra-vajrā* and *Upendra-vajrā* and that of *Indra-vaṁśā* and *Vaṁśastha* noted above. In such a case *Upajāti* can be properly formed of these types. The scheme of Kālidāsa's *Prabhāvatī* is *Ta, Bha, Sa. Ja* and a long syllable at the end with a pause after the fourth and the ninth syllable.[3]

( iii ) *Matta-mayūra* is the third specimen in this class, which is formed by *Ma, Ta, Ya, Sa* and an ultimate long syllable with pauses just as in the *Prabhāvatī* given above.[4]

( iv ) *Māñju-bhāshiṇī* is a type favourite of poets and playwrights among the metres of this class. Its form is *Sa, Ja, Sa, Ja* and the last, a long syllable. A pause is given at the end of the sixth syllable in a foot [5] optionally.

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1. N. XV–56; Ccha. Ś. VII–1; V. R. III–84.
2. N. XV–54; Ccha. Ś. VII–2; V. R. III–85.
3. Śr. B. 35. Both Ratna-prabhā and Nārāyaṇī Vyākhyā on Śruta-bodha have erred in interpreting the phrase, *Daśāntikam* in the definition of this metre in explaining it as the tenth syllable of a foot. Their explanation does not agree with the illustrative verse given by Kālidāsa in its definition ( Vide Śr. B. p. 23 bottom ).
4. N. XV–58; Ccha. Ś. VII–3; V. R. III–86.
5. V. R. III–88; M. M. p. 17 line 20.

4. ŚAKVARĪ : Of myriads of varieties in this class, Bharata has chosen to make mention of three types[1] out of which *Vasanta-tilakā* is the most frequent and well-known. It contains four feet and two super-numerary syllables, which are *Ta, Bha, Ja, Ja* and a spondee of two long syllables.[2] It has a pause only at the close of its foot. It is otherwise named as *Simhonnatā* by Kāśyapa and *Uddharshiṇī* by Saiṭava.[3]

*Asambādhā* [4] and *Sarabhā* [5] are the two other types recognised by Bharata, the form of which is *Ma, Ta, Na, Sa* and a spondee ; and *Ma, Bha, Na, Ta* and a spondee respectively.

5. ATI-ŚAKVARĪ : It has received a scant recognition at the hands of Bharata and other canonists who recognise only one type suitable for use in dramas. Bharata calls that type as *Nāndīmukhī* which is identical with Mālinī of other prosodists. Its scheme is two *Nagaṇas*, a *Magaṇa* and two *Yagaṇas* in a foot with a pause at the end of the eighth syllable.[6] The Chhando-nirukti records another rival of the name of *Nāndimukhī* which is said to contain fourteen syllables in a foot with two *Nagaṇas and Tagaṇas* each.[7]

6. ASHṬI : This class does fare no better, and has only two of its types deemed fit by Bharata. They are *Vilasitam* and *Pravara-lalitam*. The former contains *Bha, Ra,* and then a set of three *Nagaṇas* and an ultimate long syllable ; while the latter has *Ya, Ma, Na, Sa, Ra* and the last, a long syllable.[8]

1. N. XV-60-64.
2. N. XV-60; Ccha. Ś. VII-8; V. R. III-96; Śr. B. 37.
3. Chha. Ś. VII-9; 10. Bhaṭṭa Kedāra says that Nāga calls it Madhu-mādhavī which is not supported by any extant editions of Ccha. Ś. "*Nāgena saiva gaditā Madhu-mādhavīti*"—V. R. III-96d.
4. N. XV-62; V. R. III-93; Ccha. Ś. VII-5; M. M. p. 18, 4.
5. N. XV-64.
6. Ibid. XV-66.
7. Ccha. N. p. 148, 13. It is that variety of *Śakvarī* class which numbers 2363. *Mālinī* is accepted by all other prosodists : V. R. III-110, Ccha. Ś. VII-14; Śr. B. 38; M. M. p. 15, 9.
8. Its full title is *Vṛshabha-gaja-vilasitam* or *Ṛshabha*— N. XV-68; Ccha. Ś. VII-15; V. R. III-118; N. XV-70; Ccha. N. p. 115.

Besides them, *Pañca-cāmara* is another type of this class much in use and is comprised of *Ja, Ra, Ja, Ra, Ja* and a long syllable at the end.[1] It is also known as *Nārāca* in the Prakṛta-Piṅgala.[2]

7. ATYASHṬI : It is one of the classes which has contributed the most popular set of metres though numerically less than the *Trishṭup* and the *Jagatī* classes. The Classical Sanskrit literature, both *Dṛśya* and *Śravya*, is most indebted to the few recognised patterns of this class. Five specimens are generally accepted as suitable from out of the *Atyashṭi* group. They are :

( i ) *Śikhariṇī* is the sweetest of the lot and contains *Ya, Ma, Na, Sa, Bha* and an iambus with one short and a long syllable at the end of a foot, providing pauses at the end of the sixth and the eleventh syllable.[3]

( ii ) *Vṛshabha-lalita* [4] or *Hariṇī* [5] is distinguished by *Na, Sa, Ma, Na, Sa* and a set of a short and a long syllable in each of its feet, which marks caesuræ at the end of the sixth, the tenth and the seventeenth syllable.

( iii ) *Śrīdharā* [6] more popularly known as *Mandākrāntā* [7] is that type which has *Ma, Bha, Na* and a pair of *Tagaṇas* followed by a spondee. The foot has pauses at the fourth, the tenth and the seventeenth syllable.

( iv ) *Vaṁśapatra-patita* has for its design one *Bha*, then *Ra, Na, Bha* and *Na*, and a set of a short and a long syllable. At the end of the tenth and the last syllable there are pauses.[8]

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1. V. R. III–122.
2. Pr. P. II–204; M. M. p. 18, 17.
3. N. XV–72; Ccha. Ś. VII–20; V. R. III–123; Śr. B. 40; M. M. p. 18, 23; V. B. p. 45.
4. N. XV–74.
5. Ccha. Ś. VII–16; V. R. III–126; Śr. B. 39.
6. N. XV–77.
7. Ccha. Ś. VII–19; V. R. III–127; Śr. B. 18 & 42.
8. N. XV–79; Ccha. Ś. VII–18; V. R. III–125.

( v ) *Vilambita-gati*[1] alias *Pṛthvī*[2] is a metre which has one *Ja, Sa, Ja, Sa, Ya* followed by an iambic foot at the end, and a pause in between after the eighth syllable.

( vi ) Besides these five, mentioned by Bharata, *Nardaṭaka,* otherwise spelt as *Narkuṭaka,* is also a type worthy of mention. *Na, Ja, Bha* and a pair of *Jagaṇas* with a short and a long syllable successively found in each quarter make this type. It has pauses at the end of every seventh syllable in the middle.[3]

8. DHṚTI : This class has only one pattern given in the Nāṭya-śāstra. It is named as *Citra-lekhā,* and it is composed of *Ma, Ta, Na, Ya, Ya, Ya* with pauses at the fifth, the eleventh and the last syllable.[4] It is called by Piṅgala Nāga and Kedāra as *Kusumita-latā-vellitā.*[5]

9. VIDHṚTI : In this class, only one type in the form of *Śārdūla-vikrīḍita* is adopted by canonists which consists of a *Magaṇa,* a *Sagaṇa,* a *Jagaṇa,* and a *Sagaṇa* followed by two *Tagaṇas* and a long syllable at the end. It has a pause at the end of the twelfth and the last syllable of every quarter.[6]

10. Likewise in the *Kṛti* class, *Suvadanā* is the only metre taken into account ; and its foot is comprised of *Ma, Ra, Bha, Na, Ya, Bha* and a set of a short and a long syllable at the end which has a first pause at the end of its seventh and then of the fourteenth syllable.[7]

11. Similarly, among the metres of the *Prakṛti* class only *Sragdharā* is in use. Its set is formed by *Ma, Ra, Bha, Na* and

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1. N. XV-82.
2. Ccha. Ś. VII-17; V. R. III-124; Śr. B. 41.
3. Ccha. N. p. 157-15; V. R. calls it Markaṭaka [ III-128 ].
4. N. XV-84.
5. Ccha. Ś. VII-21; V. R. III-131.
6. N. XV-87; V. R. III-136, Ccha. Ś. VII-22; Śr. B. 43; Agni. P. Adh. 335 Verse 23.
7. N. XV-90; V. R. III-136; Ccha. Ś. VII-23; Agni. P. Adh. 335-24.

three *Yagaṇas*, and has a pause after every seventh syllable, thereby dividing the foot into three equal measures.[1]

**Group C :**

Beyond the metres of the *Prakṛti* class Bharata records only one type in every class from *Ākṛti* to *Utkṛti*. In the *Ākṛti* class he has *Madraka ;* in *Vikṛti*, *Aśvalalitam ;* in *Saṁskṛti*,[2] *Meghamālā* ; in *Abhikṛti*, *Krauñcapadī* and in *Utkṛti*, only *Bhujaṅga-vijṛmbhitam*.[3]

Any metre which has more than twenty-six syllables falls under the generic class of the *Daṇḍakas*. The largest number of syllables that can be used in a quarter of a *Daṇḍaka* is nine hundred and ninety-nine. It opens with a set of six short syllables followed by as many *Ragaṇas* as may please the author. For dramatic purposes, the use of any such long verse would be a positive offence ; and hence *Daṇḍakas*, which are swollen with countless varieties, are omitted here.[4]

Then the second in point of order is the class of *Ardha-Sama vṛttas*. Out of millions of varieties belonging to this class, even the liberal prosodists like Śrīkṛshṇa Kavi and the author of the Agni Purāṇa recognise about a dozen types only.[5] Bharata, however, has made a mention of only the following three patterns, and defined them as follows :

( i ) *Ketumatī* has *Sa, Ja, Sa* and a long syllable at the end of its first and the third quarters, and *Bha, Ra, Na* and two long syllables in its second and the fourth quarters. Thus two of its quarters contain ten syllables and the other two have eleven.[6]

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1. N. XV–93; V. R. III–142; Ccha. Ś. VII–25; Śr. B. 44; Agni. P. Adh. 335, Verses 23–25; M. M. p. 19, 16; V. B. p. 5.
2. It is so spelt by Kedāra ( V. R. Sec. I–21 ) but as *Saṅkṛti* by others.
3. N. XV, 96–108; Ccha. Ś. VII–26–31; V. R. III–143, 149. The last two prosodists omit Meghamālā and give others instead.
4. For details of Daṇḍaka Vide Ccha. Ś. VII–34 et seq.
5. M. M. pp. 21, 22; Agni. P. Adh. 332.
6. N. XV–138; Ccha. Ś. V–36; V. R. IV–5.

( ii ) *Aparavaktra* has *Na, Na, Ra* and one short and one long syllable in its odd quarters, and *Na, Ja, Ja* and *Ra* in its even quarters. It is an admixture of feet containing eleven and twelve syllables alternatively,[1] which respectively belong to the *Subhadrikā*[2] and *Mālini*[3] metres.

( iii ) *Pushpitāgrā*[4] contains *Na, Na, Ra Ya* in its odd quarters, and *Na, Ja, Ja, Ra* followed by a long syllable in its even quarters. It is a combination of two patterns belonging to the *Jagatī* and the *Atijagatī* class. Its odd quarters belong to *Kāma-mattā* metre mentioned by Bharata.

To add to this list of Bharata, there are two more useful types mentioned by others. They are :

( iv ) *Viyoginī* : Where odd quarters have two successive *Sagaṇas* and then a *Jagaṇa* and a long syllable, and the even quarters have *Sa, Bha, Ra* and a short and a long syllable at the end, it forms *Viyoginī*, otherwise known as *Vaitālīya*.[5]

( v ) *Māla-bhāriṇī* is that type of *Ardha-sama* metres which has got *Sa, Sa, Ja* and a pair of long syllables in its odd quarters, and *Sa, Bha, Ra, Ya* in its even quarters. It is a combination of eleven and twelve syllables in alternate feet. It is distinguished from the former, viz. *Viyoginī* only in the respect that one additional long syllable is appended in the case of *Mālabhāriṇī*. The metre is also known by the name of *Aupacchandasaka* or *Aupacchandasika*.[6]

It may be recalled here that most of the *Jāti* metres and and varieties of the octo-syllabic class belong to the *Ardha-sama* category.

1. N. XV–140, Ccha. Ś. V–40; V. R. IV–9.
2. Ccha. K. defines, "*Na-na-ra-la-gurubhiḥ Subhadrikā.*"
3. Vide p. 380 *supra*.
4. N. XV–142; Ccha. Ś. V–41; V. R. IV–10.
5. Ccha. Ś. IV–32; V. R. II–12.
   It is called Viyoginī ( Vide Mallinātha's Sañjīvanī on Ṛu. S.— Canto IV–1 p. 62 top. )
6. V. R. IV–12; II–13; Ccha. Ś. IV–33.

The third and the last is the category of the Irregular or *Vishama* metres. They are mostly unsuited to dramatic compositions. Bharata has, therefore, chosen to take cognisance of only two varieties which are occasionally seen in the works of the Sanskrit dramatists. They are *Udgatā* and *Lalitā*. Their queer set of a quatrain is remarkable in the following form :

( i ) *Udgatā* : In its first quarter there are *Sa, Ja, Sa* and a short syllable; in the second, there are *Na, Sa, Ja* and a long syllable; in the third, there are *Bha, Na, Ja* and a short and a long syllable at the end; and in the fourth, there are *Sa, Ja, Sa, Ja* and an ultimate long syllable.[1]

( ii ) *Lalitā* : *Sa, Ja, Sa* and a short syllable in the first foot, *Na, Sa, Ja* and a long syllable in the second foot, a pair of *Magaṇas* and a pair of *Sagaṇas* in the third foot, and *Sa, Ja, Sa, Ja* and a long syllable in the fourth foot complete the set of *Lalitā*.[2]

It is worthy of notice that from the point of view of the syntactical construction, canonists have chosen to give collective names to the verses occurring in the same context. If a single verse completes its predication it is called *Muktaka*, which is, on this account, a name given to a species of *Kāvya* that contains all verses on independent topics. If two verses yield a complete sense with combined prose order then they form a *Yugmaka* ; if three verses do so, they form a *Sandānitaka* or *Viśeshaka*. It becomes a *Kalāpaka* or *Tilaka* if four verses put together complete the sense. With such a syntactical combination of five or more verses, a *Kulaka* is formed.[3]

It becomes quite evident from a critical notice of the metrics given by Bharata that a few *Jātis* and only a limited number of *Sama-vṛttas* and a very few of the other two

1. Nā. XV–188; Ccha. Ś. V–26; V. R. V–6.
2. Nā. XV–190; Ccha. Ś. V–27; V. R. V–8.
3. S. D. VI–314 :

*"Dvābhyām Yugamamiti proktam tribhiś ślokair Viśeshakam /*
*Kalāpakam caturbhis syāt tadūrdhvam Kulakam smṛtam" //*

classes are considered fit for being used profitably in the dramatic works. For Bharata emphatically adds that there is a large number of varieties mentioned by other prosodists, but all those other than what are given by him are not charming, and hence they are not approved of by him for use in actual practice.[1] The reason for such disapproval is an obvious one. As the use of the unsuited metres tends to derogate the value of sentimental appreciation, Bharata directs that only such types should be made use of as are in consononce with the sentiment to be suggested.[2] The cadence of every metre differs from one another quite palpably, and so, according as it is melodious or pathetic or harsh it should be chosen for conveying the particular type of feelings and emotions. Viśvanātha directs that no metre should be employed which may not agree in sound with sense. To establish this rule he illustrates by remarking that a composition like "*Ayi! mayi Mānini! mā kuru mānam*" [3] is suitable for promoting comic laughter but quite unsuited for the suggestion of *Śṛṅgāra rasa.* [4] Though the shades of difference are so subtle in the design of various metres that no water-tight compartments can be made out for purposes of their distinctive use, still, on the principle of the agreement of sound with the sense,[5] suggestions in this behalf have been given on general lines by the canonists as follows :

#### SUITABILITY OF CLASSES

Bharata prescribes that the metres containing a larger number of long syllables should be used in the *Bībhatsa* and the *Karuṇa rasas;* for *Vīra* and *Raudra rasas* long and weighty

1. N. XV–147.
2. N. XVI–115, also ref. S. D. "*Rasānuguṇam.*"
3. The line belongs to *Tāmarasa* metre in the Jagatī class. Kusumapratimā calls it a *Pajjhaṭikā* metre, and Maheśvara calls it a *Dodhaka,* which is wrong. ( See. Ku. Pr. p. 462 *dha* ); Vij. Pr. p. 395, 11.
4. S. D. VII p. 401.
5. Lamborn : Rudiments of Literary Criticism, IV.

ones should be chosen. *Āryā* and other *Jātis* suit well with the *Śṛṅgāra-rasa*. In case of connected long themes, metres belonging to the *Jagatī* and the *Ati-jagatī* class should be preferred. *Saṁskṛti* is recommended for being used in fights and affrays. Pathos is best expressed through *Śakvarī* and *Atidhṛti*. All such types as are recommended for *Vīra-rasa* may be advantageously used in case of the *Raudra-rasa* as well.[1] *Ardha-sama* metres are more apt with serious themes and also descriptions of Nature. *Vishama* types are good to express quaint situations or disturbed conditions.

It is equally neccessary to limit the choice of metrical classes in accordance with the type of the show ( *rūpaka* ) as well. For instance, it may be noted that the metres belonging to the *Gāyatrī* and the *Ushṇik* classes and other metres of galloping cadence like *Aprameyā* are better suited to the composition of *Samavakāras* and *Ḍimas ;* light metres like *Tāmarasa* and those belonging to the *Paṅkti* class are more fitting with the Farce *(Prahasana)*;[2] and the stiff ones with the Military spectacles ( *Vyāyoga* ). *Jātis* suit better with *Saṭṭakas*, and the *Trishṭup* with *Nāṭakas, Prakaraṇas, Nāṭikās* and Monologues.

### SUITABILITY OF TYPES

So far as different patterns are concerned, Nāgoji Bhaṭṭa believes that metres like *Pushpitāgrā* and *Aparavaktra* appeal in the pathetic sentiment, *Pṛthvī*, *Sragdharā* and the like ones appeal most in the *Śṛṅgāra-rasa; Śikhariṇī* and *Mandākrāntā* do so in the *Vīra-rasa*.[3] *Dodhaka, Toṭaka* and *Narduṭaka Vṛttas* are suitable for comic scenes and should be avoided in *Karuṇa* and *Śānta-rasas*. In *Vipralambha Śṛṅgāra, Karuṇa* and seasonal descriptions, *Mandākrāntā, Pushpitāgrā, Viyoginī* and *Mālabhāriṇī* are very suitable. In *Sambhoga-śṛṅgāra* and presentation of its *anubhāvas* and *vibhāvas, Mālinī, Śikhariṇī, Pṛthvī*, and *Mañju-bhāshiṇī* are appealing. *Druta-vilambita* and *Hariṇī-plutā*[4]

1. N. XVI–110–115.
2. N. XVIII–128.
3. Vide Ku. Pra. on S. D. p. 462, Ll. 18–19.
4. Vide Vimalā on S. D. p. 568 Art. ( *ha* ).

are patent for descriptions of Nature and softer feelings of mind. *Śragdharā* and *Śārdūla-vikrīḍita* aptly express the Heroic, the Terrific and the Furious sentiments. The feelings of remorse, despondency, anxiety and moroseness are better brought out by means of *Hariṇī Vṛtta*. For purposes of giving vent to joy, mirth and light humour, *Svāgatā* and *Rathoddhatā* serve very well. For presentation of marvel, *Praharshiṇī* and *Bhujaṅga-prayāta, Padminī* and *Toṭaka* are preferable. *Upajāti*, if it is formed with the combination of sweet metres, is more suitable for describing the *ālambana* and the *uddīpana vibhāvas* of *Śṛṅgāra. Upajātis* consisting of odd combinations bear well with the statements of the Vaidika scholars, ascetics, eremites and grammarians and other bleak personalities. In the description of the heroine, *Vaṁśastha* and *Vasanta-tilakā* are very appropriate, which fare well along with *Rathoddatā, Śālinī* and *Indra-vaṁśā* in case of delineation of beautiful scenes, nocturnal excursions, sports and revelries. In case of narration of facts, giving of instructions, making promises, commitments and transacting straight-forward business, royal proclamations and introduction of characters or of dramatic germ, the *Śloka* and other octo-syllabic varieties make a good selection. Acyuta Rai says that metres should abide by the *Rītis*.[1]

Along these lines, a wide discretion is provided to the artist for being exercised in regard to the use of metrical forms with due observance of the conventional practice of the poets and requirements of dramatic justice. For success in the metrical cast, not only the choice of the type is necessary but equally essential is the observance of the laws in regard to the construction of the verses. For the canonists prescribe that no interjectional expressions like "*Hanta, khalu, bata*" should be placed at the beginning of the foot, a compounded word should end at the close of every hemistich [2] and *Sandhi* rules should be strictly observed in case of the metrical pauses, and no bisection of words ( *prakṛti* and *pratyaya* ) should ever

1. S. S. VII–158, 159.
2. S. M. VII ( Pp. 125–27 ).

be done. Sandhi rules should be strictly observed, except that at the end of every hemistich the last syllable should not be allowed to coalesce with the following syllable occuring in the next line. This rule is to be observed even when the verses are compounded, forming *Yugmaka* and other varieties having combined prose order.

## VII

## NṚTTA, GATI AND GĪTA

Dance, gaits and music are the three charming factors which promote, to a very large extent, the element of wonder in a dramatic execution. They are essentially dramatic (*Nāṭya-dharmī)* features and constitute a group of auxiliary forces which enhance the beauty of the art, and render appreciation of feelings more easily possible. As a matter of fact, these factors belong more to the art of execution than to the art of presentation, still the playwright, who leaves the finished product of his art in the hands of the executors, has to take into account the efficacy of these spells, and make a mention of them by way of stage-directions to be followed by the readers and practised by actors while enacting the play. From this point of view the stage-directions form an important part of the dramatic corpus of a play and demonstrate the movements of various characters taking part in it. Whereas each one of these three specimens of delicate art have their own special significance in the dramatic criticism they are herein briefly acquainted with :

### [ i ] DANCE : NṚTTA

*Nṛtta* means dance which is a movement of limbs[1] in a suggestive manner, and it is a branch of physical presentation ( *āṅgika-abhinaya* ) in the *dṛśya-kāvyas*. Bharata says that dance is an expression of mirth, and it is auspicious in itself. It should be indulged in on such jubilant occasions of prosperity, as of marriage, birth of a child, invitation of guests, great achievement, and also at the devotional functions.[2]

1. Ṅ. VI-472.
2. Ibid. IV-269-271.

Dance is of two kinds : one of them is promulgated by Lord Śiva who is noted for his boisterous dance attended with tumultuous songs and loud cachinations. It is called *Tāṇḍava*, and may be said to resemble in nature the dithyrambic dance of the Greeks. The other one is evolved by goddess Pārvatī, the better-half of Lord Śiva ; and it is a delicate, gentle dance attended with sweet music.[1] It is distinguished as *Lāsya*, and is accompanied by different songs and recitations in various postures. For the purpose of dramatic entertainment, *Lāsya* is the most useful, and it is recommended for being profitably introduced in various shows. The variety of songs and postures, which promote the *Lāsya* and are as much subjects of description as of delineation, is tenfold according to Bharata and other seers. It is the most delicious feast for the eyes of gods and the one source of pleasure that gratifies people of varied taste and interest. [2]

The distinctive characteristics of the tenfold variety of the Gentle Dance are as follows :

LĀSYĀṄGAS

( i ) *Geya-pada* is a sublime song, sung in a seated posture with an accompaniment of a stringed instrument of music. Malayavatī singing a sweet song while playing on a guitar in the Gaurī-gṛha in the Nāgānanda presents an example of *Geya-pada*.[3]

( ii ) *Sthita-pāṭhya* is a recitation in Prākṛta by a lady who is smitten by love. It may be done in a seated or a standing posture. Śakuntalā's reading of the proposed love-letter in the Abhijñāna-śākuntala is an illustration of the same.[4]

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1. " *Rudreṇedam Umā-kṛta-vyatikare svāṅge vibhaktam dvidhā* /"
2. " *Devānāmidam āmananti munyaḥ kāntam kratum cākshusham* / *Nāṭyam bhinna-rucer janasya bahudhā'pyekam samārādhakam* //"
— Kālidāsa, Māla. II–4.
3. For defn. See N. XVIII–185; S. D. VI–214; N. L. R. 2853; R. S. III–138. For example see Nāg. I–13.
4. For defn. See N. XVIII–186; S. D. VI–215; Sāgaranandin prescribes the use of terrestrial *Cārī* along with it. ( N. L. R. 2856, e. g. Mṛc. V–16. and Śāk. III–19. )

Abhinava Gupta-pāda holds that the definition is only illustrative, and is not restricted only to the love-lorn ladies. It could equally be so even in angry mood or in a state of flurry.[1]

( iii ) *Āsina* is that situation where a lady is found musing quietly in a pensive mood, full of anxiety and melancholy with her body unadorned. In this attitude she is without an instrument of music. Such pensive attitude is found in Śakuntalā while she is sitting in a verandah outside the Central hut in the *Āśrama*.[2]

( iv ) *Pushpagaṇḍikā* is a metaphorical title given to that situation where both ladies and gentlemen participate in merry-making and use both the vocal and the instrumental music and behave in a manner which is opposed to their sex.[3] Bharata names it as *Pushpa-gandhikā* and has a different connotation for it. According to him where a lady puts on man's costumes and talks in Sanskrit just for the fun, it presents this element of *lāsya*.[4] This artifice is meant to guage the heart of her lover.[5]

( v ) *Pracchedaka* is defined by Bharata as that embracing posture in which damsels stricken with moonbeams associate of their own accord with their beloveds and forgive their previous offences.[6] Viśvanātha, on the other hand, has a different sense attached to the term; for, according to him it is a song attended with a guitar to which a lady takes herself when she has reasons to believe some breach of love on the part of her lover.[7] In this sense the taunting ditty of *Haṁsapadikā* is an illustration from the Śākuntala.[8] Rāhula derives

1. A. B. cited by Viśvanātha ( S. D. p. 352 bottom ).
2. N. XVIII–187; S. D. VI–216; R. S. III–240; N. L. R. 2862; e. g. Śāk. Act IV; Ratna. II p. 86.
3. S. D. VI–217; R. S. 241.
4. N. XVIII–188.
5. N. L. R. 2868.
6. N. XVIII–189, agreed to by N. L. R. 2872.
7. S. D. VI–218, agreed to by R. S. III–242.
8. e. g. Śāk. Act V–8.

the title *Pracchedaka* due to the fact that it presents jealous wrath of a respectful lady due to violation ( *praccheda* ) of the vow of love made by her husband.[1]

( vi ) *Trigūḍha*, according to Bharata, is a dance by men who also sing sweet songs composed in regular metres and having regular beats.[2] The use of even and gentle paces is the characteristic feature of this dance. Sāgaranandin calls it *Vaimūḍhaka* and Bharata reads its title as *Trimūḍhaka*.[3] Viśvanātha, however, defines *Trigūḍhaka* as that type of dance which is done by men putting on the dress of a woman.[4] It is of short duration yet amusing. It owes its name to the treble covert involved therein, verily in respect of mode of dress, of speech and of behaviour. In the Malatī Mādhava Makaranda assuming the form of Mālatī presents a specimen of the same.[5]

( vii ) *Saindhavaka* is characterised by that movement of a character who has missed his appointment and murmurs in Prākṛta associated with some suitable instrument of music. This is how Viśvanātha defines the term.[6] Bharata more appropriately calls *Saindhavaka* as a type of *Lāsya* in which a character speaks through the medium of Prākṛta and expresses vividly his feelings of sorrowful pity and disappointment caused by the failure of his or her partner to meet at the tryst.[7] In a liberal sense, the term may be deemed to mean those sorrowful and bewildered movements of one who has missed one's object of love and speaks to oneself or the other in Prākṛta.[8] Śiṅga Bhūpāla and Sāgaranandin hold it quite differently, and call *Saindhavaka* as a

1. As cited by Sāgaranandin [ N. L. R. 2873–75. ]
2. N. XVIII–190.
3. N. Ibid.; N. L. R. 2865–66.
4. S. D. VI–219.
5. Mā. Mā. VI. Line 243 ( B. S. S. 1905. )
6. S. D. VI–220a.
7. N. XVIII–191.
8. With this connotation, the Prākṛta speeches of the hero in the *Unmādāṅka* of the Vikramorvaśī present the *Lāsyāṅga* of *Saindhavaka*.

type of *Lāsya* in course of which the characters dance and sing in their provincial dialect and behave in provincial manners. [1] Out of the two, Sāgaranandin limits it to the provincial etiquette of *Sindhu* wherein the dancers wear ornaments of conch and such other pieces.[2] He seems to derive the term radically.

( viii ) *Dvimūḍhaka* is a dance in a circular pace attended with sweet songs expressive of inner feelings through articulate gesticulations.[3] Viśvanātha thinks that it is a a melodious song in the form of a quatrain and used for purposes of sentimental expression during the *Mukha* and the *Pratimukha Sandhis* of dramatic action. In this sense the song of Mālavikā in the second Act is an example.[4] It is attended with graceful gaits in the opinion of Śiṅga Bhūpāla. Combining the two attributes given by him and Viśvanātha, Sāgaranandin holds that it is a song by a character moving in a graceful gait,[5] and names it as *Dvimuktaka.* In this *lāsyāṅga* [6] the action is full of pretence.

( ix ) *Uttamottamaka* is that type of dance which is accompanied with various songs and instruments of music and is full of sportive movements and joyous feelings.[7] It is full of taunts from a lady whose anger of jealousy is pacified.[8] This definition of Viśvanātha has confused the type of *Uttamottamaka* with the *Ukta-pratyukta* of other canonists.[9] He has interchanged the connotation of the two features.

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1. R. S. III–244; N. L. R. 2879.
2. N. L. R. 2878–80. Bharata and Viśvanātha seem to interpret the term *Saindhava* in a tropical sense. The term *Saindhava* in Sanskrit means rock salt or a Sind horse. Since the speaker in his disappointment gets diluted in the *rasa* like a salt, or bewildered like a horse, the term may be deemed significant.
3. N. XVIII–192.
4. S. D. VI–211a; e. g. Māla. II–4.
5. N. L. R. 2897.
6. Bharata uses the term, "*Vyāja-ceshṭam*" ( N. XVIII–191. )
7. N. XVIII–193.
8. S. D. VI–221.
9. Ku. Pra. p. 395.

Even when a person passes a sarcastic remark against another though the speaker's anger has abated, it amounts to *Uttamottamaka* in the opinion of Haridāsa.[1]

( x ) That *Lāsya* which is full of coquetry and dalliance of love, with melodious recitation full of sarcasm and satire is known as *Ukta-pratyukta*, or the Amoebean song.[2]

In addition to these ten types of gentle dance, Paṇḍita Kedāranātha in his edition of the Nāṭya-śāstra records a couple of types more. One of them is *Vicitra-pada* which is presented by a character who is amusing his love-lorn mind by looking at the portrait of his beloved. The other is *Bhāvita* which is an expression of diverse feelings by a wistful lady after having contacted her lover in a dream.[3]

Besides, the attendent songs and a variety of other types of ditties are the common associations of the gentle dance which is closely connected with various gaits. For this reason, it becomes necessary to consider the types of gaits and songs *ad seriatum* here.

[ ii ] GAITS : *GATI*

Gaits are measured by individual steps and paces which differ in length and pressure according as the standard and the type of various characters differs. Bharata[4] directs that the gait of high class characters should be shown as firm and slow ( *dhīra* ); and the gait of the middling characters is moderately quick. Quick pace is to be shown of low characters, servants and emissaries. The mode of walking by male characters should be changed from normal course in case they are suffering from some disease or hunger. When they are exhausted by austere practices or struck with wonder, their gait is equally languid and slow. In case of dissimulation, eagerness, erotic pursuits or grief, there is a change in the nor-

1. R. S. III–246; N. L. R. 2887.
2. N. XVIII–195; S. D. VI–221; N. L. R. 2881; R. S. III–247.
3. N. XVIII–194, 196 ( N. S. Edn. p. 307 )
4. N. Chap. XII whole.

mal mode of walking of a man. So it is, when he is in the midst of an acrimonious or a flurried situaton.[1] Moreover the gait of a character differs in different places and at different occasions. For example, in furious and terrific scenes, even a high class character has to break his easy gait and run to help others or to help himself. He has to be cautious in his steps in his intriguing movements. His mode of walking again varies in case he is going up the hills or descending from them. While he is moving in his normal manner his gait is steady and takes even steps. Such a mode is called *atikrānta gati.*

In case of women characters their gait is minutely expressive of their character, standard and also the mental habitude. Further details of these types are discussed by eroticians more than the rhetoricians.[2] So far as Bharata is concerned he goes to point out various *Cārīs* to be used in different circumstances. All the same, he mentions four principal modes to be *inter alia* used. They are *Āyāta*, *Avahitthā*, *Aśva-krāntā* and *Vāma* which are closely associated with their postures. The variety of postures is based on the attitude of a lady and the nature of the purpose before her. Her gaits and postures contribute to a large extent towards her graceful deportment and form the subject-matter of delineation.[3]

### [iii] SONGS: *GĪTA*

The most charming background in a dramatic show is afforded by songs and music. In the first place, *Nāndī* is to be sung ; and then the singing of a seasonal song is essentially directed by Bharata with a view to creating the melodious

1. N. XII–32 et seq. For Postures See Ibid. Vv. 158–166.
2. Distinctions like *Haṁsa-gati*, *Druta-gati* and so on, and the types of women like *Padminī*, *Haṁsinī* and their characteristic features are given in Vātsāyana's Kāmasūtra, and in the Anaṅga-raṅga, Nāgara-sarvasva, Kuṭṭinī-mata, Kandarpa-cūḍāmaṇi, Rati-rahasya and Kucīmāra-tantra by various scholars on Hindu Erotics.
3. The detailed analysis of the art of delineation pertains more directly to the study of the Art of Theatrical Representation.

atmosphere round the auditorium. Then, among the lovers, the song is the one expedient to relieve oneself from the languor of separation and also for conveying one's amorous affectation to the other.[1] The written messages of love are also composed mostly in songs and have a musical cadence. The eulogies are sung by bards. Different watches of the day and night are capable of being shown at times through the songs of Time-keepers. Moreover, feelings of despair and anxiety are also given vent to by means of songs. Thus there is a countless variety songs, for the Sanskrit literature has an enormous wealth in its rich orchestra. A few of them like *Dvipadī, Jambhaka, Carcarī, Kulikā, Mallaghaṭṭī Bhinnaka,* and others are in use of the playwrights.[2] It is necessary that as far as possible, recitations should be done through male characters, and songs should be sung by the women. For Bharata thinks that efficiency in recitation and songs is respectively natural with men and women, and expertness in song and recitation by men and women is their ornament.[3]

In addition to the various types of songs which are meant for purposes of sentimental suggestion, there are some that are necessary for proper dramatic representation. They fulfill the conventional requirement of a drama which is purposed to indicate the movements of the dramatic characters and bear the name of *Dhruvās*. They are placed under the category of songs by reputed musicians like Nārada[4] and are said to combine in them the charm due to proper selection of sounds ( *varṇa* ), syntactical construction, use of embellishments, metrical pauses, physical gesticulations and musical cadence. The inseparable relationship ( *dhruva-sambandha* ) is the reason why they are known as *Dhruvās*.[5] The songs in the form of *Dhruvā* are fivefold and are meant to serve different purposes.

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1. Kālidāsa does so.
2. Ibid. Vikra.
3. *Ye strīṇām pāṭhya-guṇāḥ bhavanti ca yat narāṇām gāna-mādhuryam, jñeyo'laṅkāro asau, nahi svabhāvo hyayam teshām.*
4. N. XXXII–1.
5. Ibid. XXXII–8.

They are distinguished among themselves as follows :

( i ) *Prāveśikī* : It is an introductory song, and it is meant for intimating the entrance of some dramatic character.[1] It is also suggestive of purpose and also of different sentiments.[2]

( ii ) *Naishkrāmikī* : It marks the exit of all or any of the characters after the fulfilment of a particular purpose or at the end of a particular episode. It is usually brought in towards the close of an Act.[3]

( iii ) *Ākshepikī* : Where in violation of the prescribed order or course of a particular *laya*, another is introduced in a song, it is said to be intermeddling or *Ākshepikī Dhruvā.* In this case, the swift *laya* generally usurps the place of the other ones.[4]

( iv ) *Prāsādikī* is a *Dhruvā* which is meant to set right the breach in order, caused by poaching of another *laya* ( *ākshepa* ) in the middle. It thus amuses the audience ( *raṅga* ) whose æsthetic sense was jarred on account of the change previously caused.[5] It is a decorative *Dhruvā,* and may be freely used at any occasion suited to the incident and the dramatic needs. It also tends to relieve the audience of an excess of sombre attitude created by extreme pathos. The introduction of the *Prāsādikī Dhruvā* brings in a light mood and recreates them. It may also mean to rejuvenate the fading interest *(rasa)* of one in the other and is intended to propitiate the one who has taken umbrage on account of some offence of the other.[6]

1. B. P. p. 302 line 9.
2. N. XXXII–318 ( Here the term, *artha* may mean sense as well as purpose or *prayojana* in '*Nānā-rasārtha-yuktā*'. )
3. N. XXXII–319; B. P. p. 302, 16–17.
4. N. XXXII–320; B. P. p. 302, 10–12.
5. N. XXXII–321; B. P. 302, 13.
6. An attempt to pacify or appease the *Māninī*, or by her, by means of a song, to appease her lord whose solicitations she had previously overlooked may also be the import of the text of Bharata who defines *Prāsādikī Dhruvā* as follows :

"*Yā ca rasāntaram upagatam ākshepa-vaśāt drutam prasādayati /*
*Rāga-prasāda-jananīm vidyāt prāsādikīm tām tu...//*" N. XXXIII–32.

( v ) *Āntarā* is that *Dhruvā* which is sung at those occasions when a character has fallen into a swoon or is in a fit of frenzy. When he is suffering from the effect of poison, or is under the influence of some potion or when he is engaged in setting right his ornaments and raiment or is busy in concealing some breach on his part, the *Āntarā* or the intervening song may be introduced with advantage.[1] Śāradātanaya differs from this view of Bharata, and defines it as a song which is sung at the close of an Act in a play, and is meant to sum up the topic of discourse. It is a concluding song according to him.[2]

These are the songs which are meant for some definite purpose and are therefore tantamount to the dramatic artifices in general. They are specimens of the skill of the playwright. He is expected to use them in a fitting manner and in a fitting place for which different beats and times are particularly prescribed at length by Bharata to ensure success in effect.[3]

In addition to these *Dhruvās*, any song, simple or accompanied with music, either vocal or instrumental, sung by an individual all alone or in a chorus or a concert may be freely used by the playwright in accordance with the requirements of dramatic purpose as well as with the sense of suitability with the ruling sentiments. As the *Saṅgīta* is a subject of numerous technicalities, Bharata has elaborated it in all its details which are more concerned with direction of the play than its constitution and their detailed treatment here would only be a digression.[4]

## VIII

## ALAṄKĀRAS

To add to the wonder of the dramatic construction, even the ornaments that adorn the poetic diction in general, which are in the form of figures of speech ( *alaṅkāras* ), may be

1. N. XXXII–322 ( Variant in name is Āntarācchadā ).
2. B. P. p. 302 line 10.
3. N. XXXII–323 seq.
4. N. Chaps. XXVIII–XXXII.

profitably used in plays. *Alaṅkāras* belonging to the dramatic plot are technical ones, and are primarily believed to pertain only to the dramatic literature. Still there are scholars like Ācārya Daṇḍin who recommend their use in case of poetry in general.[1] They rightly find in the *Nāṭya-lakshaṇas* the essential characteristic of beautifying a *Kāvya,* which is the connotation of *alaṅkāra* according to them. In fact, a large variety of poetic figures of speech which have, by virtue of recognising various shades of differences in the mode of presenting wonder, swollen to a strength of over a century in number. They are mostly adaptations or modifications over the primitive *Nāṭya-lakshaṇas* and *Nāṭyālaṅkāras* given above. From a comparative study, it would be quite evident that the later critics have developed their *Alaṅkāras* from *lakshaṇas* given by Bharata, as, for example, the *lakshaṇa* of *Udāharaṇa* gives *Dṛshṭānta; Hetu Kāvya-liṅga; Saṁśaya, Sasandeha; Prāpti, Anumāna ; Viśeshaṇa, Vyatireka; Sārūpya, Bhrānti; Guṇānuvāda* and *Atiśaya* give birth to *Atiśayokti.** Similarly, *Abhiprāya* has given rise to *Nidarśanā, Nidarśana* to *Prativastūpamā, Manoratha* to *Aprastuta-praśaṁsā,* Dishṭa* to *Svabhāvokti*; *Guṇātipāta* to *Vishama*; *Garhaṇā* to *Vyājastuti*; *Padoccaya* to *Samuccaya*; *Pratishedha* to *Ākshepa*;* *Siddhi* to *Tulya-yogitā** and *Mithyādhyavasāya* to *Apahnuti** and so on.[2] Though the *lakshaṇas* have thus formed the very nucleus for the origin of *Alaṅkāras* evolved by later rhetoricians, yet they are found to limit their scope only to cover the figures of sense. Apart from them, there are figures which embellish the structure of a *Kāvya* and also beautify the construction of poetry. Even as figures of sense they depend on various features[3] which form the bases of poetic embellishments. In order to take account of them, basic notion of the ornaments of structure, and of sense, and of construction as

1. K. Ḍ. II–367.

* These are taken from A. B. ( Vol. II p. 321 ) which has taken from Upādhyāya in its own turn.

2. For details see Concept of Alaṅkāras, Chap. I.

3. Like *Sādṛśya, Abheda, Virodha* etc.

distinguished from the *lakshaṇas* seems to be provided by Bharata in his recognition of a few *alaṅkāras* of *Kāvya* in general in his Nāṭya-śāstra.

### ŚABDĀLAṄKĀRA

He recognises four *alaṅkāras* only, and calls them *Upamā*, *Rūpaka*, *Dīpaka* and *Yamaka*.[1] Of them the last one is a merit of structure ( *śabdālaṅkāra* ) and depends upon a proximate arrangement of words, strictly speaking, combination of sounds. It consists in the repetition of a syllable or syllables ( *śabdābhyāsa* ) in immediate or remote succession. In the former case, it beautifies the structure like a streak of pearls wherein pearls similar in size and form are wreathed together. In the latter case, it assumes the beauty of a necklace in which pearls are interspersed with rubies and emeralds. It has a tenfold variety differing one from the other, only in respect of the position of the repeated syllables.[2] This charming *alaṅkāra* of chimes includes alliteration, which is only a variety of repetition of syllables.[3] *Anuprāsa* with all its sub-divisions is only a classification of the *Śabdālaṅkāras* recognised by Bharata.

### ARTHĀLAṄKĀRA

Among figures of sense, *Dīpaka* is an *alaṅkāra* of construction and consists of various subjects having a common predication.[4] This is again a basic notion which afforded scope for later classification of the same, into many subjects having one predication, or many verbs having one subject. The latter may again be *prakṛta* or *aprakṛta* in its own turn. The other one in the list of Bharata is *Rūpaka* which is an *alaṅkāra* having beauty in establishing identity between two objects, one of them being the subject-matter of description. The identity may be partial or *in toto*.[5] Since the identity

1. N. XVI–40.
2. Ibid. 59–86.
3. A. B. ( Vol. II p. 326 bottom ).
4. N. XVI–53.
5. Ibid. 56.

so established is an out-come of the poet's imagination it includes within it all varieties which carry the principle of identification to the extent of total submersion of the object of comparison into the subject of it. Thus different *alaṅkāras* involving even *Nigīryādhyavasāna*[1] have originated from the basic *alaṅkāra* of *Rūpaka*. The first and the foremost *alaṅkāra* found in Bharata's list is *Upamā* which establishes a beautiful semblance between two objects having similar qualities or form.[2] Bharata recognises five types of *Upamā* over which many more Daṇḍin has tried to develop, and with whom several others of the medieval school have agreed. In fact, a host of *alaṅkāras* accepted by the later canonists find their substratum in the *Upamālaṅkāra*. For, it is only a variety in the mode of expression of similitude of one object with the other that has differentiated such *alaṅkāras* as *Upameyopamā, Ananvaya, Smaraṇa, Apahnuti, Utprekshā, Pratīpa, Nidarśanā, Dṛshṭānta, Prativastūpamā, Tadguṇa, Mīlita* and many more of this category.[3] That is why Appaya Dīkshita in his Citra Mīmāṅsā has very effectively brought out this view by saying that *Upamā* behaves in the forum of figurative speech like an actress[4] who puts on different garbs, and assumes different rôles and pleases the audience by her varied charms so displayed by her artistically on the stage. In actual practice it is every inch true; and hence Bharata does not go beyond it and

1. It is *lakshaṇāmūlaka* suppression ( *nigaraṇa* ) of the *upameya* into *Upamāna*, which is possible either by the omission of the former, or its sub-ordination to the latter, e. g. Vide Viddha-Śālabhañjikā, "*Upa-prākārāgre prahiṇu nayane tarkaya manāg* / *Anākāśe ko'yam galita-hariṇaḥ śīta-kiraṇaḥ* //" ...For details Vide Author's Alaṅkāra-Kaumudī—*Atiśayokti*.

2. N. XVI-41.

3. *Sādṛśya-mūlaka, Sambhāvanā-mūlaka; Abheda-mūlaka* : For details see Kāvyaprakāśa, Ullāsa X.

4. "*Upamaikā yatra Śailūshī*......". For full particulars see Citra-Mīmāṅsā, p. 3 seq.

prescribes that a dramatic composition should be beautified by these *alaṅkāras* which go a great way along the sentimental relish in a work of art.[1]

## IX

## FLORA ET FAUNA

**Contributions of Nature towards artifices of the poet:**

Though the artist is a Maker of his own Universe, yet in order to imprint the dramatic impressions clearly on the visitors and to draw before them vivid pictures of the object of description and for causing a variety of feelings, a dramatist generally resorts to a rich live-stock in the flora and fauna placed at his disposal by the Great artist in the Nature herself. For instance, for purposes of introducing notions of sweet smell, there are lotus and lilies which present both delicacy and variety of colours. Roses and jasmine flowers, the ever-green myrtle, the fragant *Bakula*, the maddening sprays of mango, the shady *Kadamba*, the bright amaranth ( *kurabaka* ) and the soft *Śirīsha* are always there to present the apt similitudes and draw out the very best picture. Then there is a host of representatives of the animal kingdom that stand and wait on the clever playwright for being used at his sweet will and pleasure. They are charming deer and fawns; gazelles and antelopes; fluttering dolphins and beautiful *Khañjanas*; swift horses and majestic elephants, dreadful lions and timid ospreys; gay flamingoes and sprightly swans; sweet cuckoos and parakeets; palavering parrots and thrushes; cooing pigeons and blue jays; pullets and partridges, and loving *Cakoras*, *Cātakas*, and *Cakravākas* among many other species of the kind.

In the employment of the different members of the animal kingdom, a playwright may have a two-fold purpose, one more artistic than the other. For they may act as pivots in action and play a part that may have a dramatic significance

1. Nā. XVI–87. ( *Ebhir arthakriyāpekshā.* Here *artha* = *Rasa-carvaṇā* A. B. Vol. I. p. 331 ).

by turning the very course of action.[1] They create feelings and have themselves deep feelings so as to reach the very human standards of life and betray feelings of love and hatred among themselves as well as among others.[2] The other one is to serve the cause of successful presentation of varied notions by means of acting as suitable standards of comparison. In this case, they impress the qualitative notion with a deep imprint and facilitate the suggestion of thought more faithfully and intimately. For this purpose they are capable of being classified according as they present the fitting standards for characters of different grades. Śāradātanaya[3] lays down in this behalf that the elephant, the lion or the bull is a proper standard of comparison for the *Udātta* and *Uttama* characters ; cranes and curlews and peacocks and *Cakravākas* are suitable for comparing the middling characters ; and cuckoos, bees and ravens, herons, owls and jays[4] are fitting comparisons for the low characters. The Earth, the night and the moonlight, a lily, and an elephantess are good comparisons for an *Udātta* heroine; a peahen, a female deer, a goose or a jasmine[5] may compare favourably with middling heroines ; and bees, ospreys,[6] female cuckoos and ravens stand well in case of the hetaeræ and women of different grades in the low order.

1. For instance, the antelope and the bee act as pivots in the Śākuntala; the tusker in the Avimāraka, the lion in the Mālatī-Mādhava, and swan in the Nala-vilāsa.
2. For creating feelings, see U. R. for the elephantess and her loving leader of the herds ; the bees in the Svapna play of Bhāsa ; and for deep feelings, ref. Vikra. Act IV which is a museum of such animal interest.
3. B. P. Chap. X ( Pp. 304, Ll. 4–26 & 305 ).
4. It is a blue bird called *Cāsha;* refer Mālatī-Mādhava, VI–5.
5. B. P. gives *Mallī*, which means a goose with brown legs and a bill. It also means a jasamine flower, which is more apt for *Madhyama Nāyikās* of the *Citraṇī* type, as lotus is for *Uttama Nāyikās* of the *Padminī* class.
6. Cf. Kālidāsa's use of ospreys for nymphs "*Kurarīṇām iva ārta-nādaḥ śrūyate*" — Vikra. p. 3.

Moreover, the six seasons full of floral festivites and gaieties of different times and occasions, and pleasant atmosphere both during the hours of the morning and moon-lit nights, cool breeze and current cataracts and lofty hills and sloping dales, bright sunbeams and cloudy rainbows are the colour-sets with which Nature fills the drawing-box of the playwright to enable him to place a beautiful back-ground behind the artistic work of his dramatic representation.

## X

## MISCELLANEOUS ARTIFICES

With such ample resources at the disposal of a playwright, the success of his creative work entirely depends upon his dramatic genius which comprises of his sense of imagination, careful drapery of situations, his exquisite wit, the delicacy of his humour, and above all, the keenness in his satire. Dramatic poetry is more true to the circumstances and to the life of a society in a particular age (*Loka-dharmi*).[1] It is a mirror of virtues and vices of the people at large. For this reason the social satire is, in fact, the very pique of a dramatist's art. For, his portraits are not only delightful, his delineations not only informative[2] and his lessons not only didactic but his sarcasm is a greater corrective than the most elaborate discourses on religion and preachings of ethical precepts.[3] Moreover, his art gives not only a panoramic view of the social conditions of his days, but peeps through his own life and his views and tastes, his habits and principles as well. Thus with an auto-biographic reflection, it is a sum-total of the poet's mind and art, and for this reason in the field of dramatic criticism, wit, humour, satire and imagination of the playwright occupy a prominent place. Like an able strategist a playwright makes constant

1. Vide *Loka-dharmī bhavetvanyā, Nāṭya-dharmī tathā pare*". N. S. XXIII-193 : This feature gives a realistic hue to his work which may be *Nāṭya-dharmī* in many a respect.
2. "*Kāvyam Vyavahāra-vide*"—K. P. Ullāsa I,2
3. "*Kāntā-sammitatayopadeśayuje*"—Ibid.

but apt use of the dramatic devices at his command. His use of wit shows his capacity for intellectual liveliness : it reveals itself in striking metaphors, conceits, clenches, and epigrams. He observes similarities in materials apparently opposed, and his dexterity of thought takes his readers or spectators by surprise. Sometimes his observation on life grows into a sharp criticism of the vices and foibles of human society. He uses satire, and his main purpose is ethically reformative. Unlike the preacher who is more direct and more oratorical, the artist takes care to be tactful in his condemnation of human frailties. He may employ innuendo or irony, whatever suits his purpose best. On other occasions he may relax and show gaiety of disposition. He is then a humorist, and shows great genialty and confidence. We feel an emotional pleasure in the experiences described by him which, if taken seriously, might be frustrating or tinged with pain. Such then he has the rich variety of dramatic resources at his disposal in his witty remarks, striking satire and pithy apophthegms through which he fulfills the didactic purpose of Art. It is his *Pratibhā* and *Śakti*, dexterity and acquaintance with the *Loka-dharma*[1] that enable him to maintain the unities of time and place and of action, and combine them with the flowing stream of interest which abides and saturates the entire *res-business* of a drama.

## XI

## FRUITION : *PĀKA*

It is the complete saturation of interest that leads to the very depth of the dramatic purpose, and leads art to its final consummation. In fact, fruition is the real crux, and it presents the one touchstone for judging the values of a play properly. It is the fruition of the total work of art that marks the standard of poet's acquittal as a dramatürge and is synonymous with *Artha-gāmbhīrya* which the canonists have chosen to call *Pāka* or the make-up of the play.

1. "*Śaktir nipuṇatā loke kāvya-śāstrādyavekshaṇāt*"—K. P. I, 3.

The critical judgment has always evinced that the amount of success attained in securing such fruition has its own grades. Prominent among them are in the nature of *Mṛdvīkā* alias *Drākshā-pāka;* the *Nārikela-pāka,* the *Badara-pāka,* the *Piṭhara-pāka,* the *Sahakāra-pāka* ( also known as *Āmra-pāka* ) and the *Picumanda-pāka.*

( i ) *Mṛdvīkā pāka* has a sustained interest and is mellow in fruition. It has deliciousness both externally and internally like a ripe grape.[1] It is sweet from the beginning to the end, and leaves an enduring taste even after its relish.[2]

( ii ) *Nārikela pāka* : It is just like a coconut with stiff skull outside, but delicious within. If a composition has a stiff approach, but to a critic it yields sweet and greasy ( *ślakshṇa* ) taste it is said to have a *Nārikela–pāka.*[3]

( iii ) *Badara pāka* has a flavour like that of a berry or a jejube. It has a variety of tastes in different sentiments somewhat dry within, yet tasting well like a sauce.[4]

( iv ) *Sahakāra pāka* has a sweet juice but a hard kernel within. The denoted sense *(vācya)* is easy to catch, but suggestion and *Rasa-dhvani* is difficult to get at.[5] It is sweet and juicy to begin with, even its stiff kernel has mixed but toothsome taste. At the end, of course, it is sweet and delicious.

( v ) *Piṭhara pāka* is a hollow composition. It appears lovely only from outside, but has little within or without.[6]

( vi ) *Picumanda-pāka* has a detesting taste like the margo ( *Nimba* ) fruit, distasteful from beginning to the end.[7]

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1. '*Dalad–drākshā–niryad–rasa–hara–sadṛkshā bhaṇitayaḥ*'– Bh. V–II–77.
2. K. M. p. 20. bottom; S. K. H. V–124; M. M. p. 82, 13; P. R. p. 67, 35; N. R. p. 19, 25; S. S. VII–179. ( *bahirantas–sphurad-rasaḥ* ).
3. S. S. VII–185; N. R. p. 20, 8; K. M. p. 31, 3; and others ( same as above ) define *Nārikela–pāka* as "*antar-gūḍha-rasodayaḥ*".
4. K. M. p. 20 bottom.
5. S. S. VII–192 ( *Gūḍhāgūḍhārtha-gumphanam* ).
6. K. M. p. 20.
7. Ibid.

Apart from these, Śrīkṛshṇa Kavi believes in a *Madhu-kshīra-pāka* which has a jelly-like taste mixed with milk, rice and honey.[1]

So far as Rājaśekhara is concerned, he quotes Vāmana and his followers who divide *Pāka* into two classes : one, *Śabda-pāka* and the other, *Vākya-pāka.* Incapacity to forbear change in the words is called *Śabda-pāka,* which Avanti-sundarī, however, holds as a positive merit on grounds of rigidity of composition.[2] Where the composition of great playwrights admits of thought and *dhvani*, it is said to have the *Vākya-pāka* which appeals to the taste of savants and critics.

Rājaśekhara,[3] who places *Sāhitya* as the seventh limb of the Vaidika studies, has grouped the nine-fold variety of *Pākas* into three sets :

( i ) *Picumanda-pāka* detesting both in the beginning and at the end, *Badark-pāka* tasteless in the beginning but fair in the middle, and *Mṛdvīkā-pāka* less tasteful in the beginning but very toothsome at the end ;

( ii ) *Vārtāka-pāka* which is distasteful all through, in the beginning, in the middle, and at the end, like an egg-plant ; *Tintiḍika-pāka,* tasting fairly in the beginning and at the end like a tamarind fruit ; and the *Sahakāra-pāka* tasting fair in the beginning but most palatable at the end.

( iii ) *Kramuka-pāka* tasting well in the beginning but tasteless at the end, like an areca-nut;[4] *Trapusa-pāka* tasting well in the beginning and only fairly at the end, like a cucumber; and *Nārikela-pāka* which tastes well both in the beginning and at the end.

1. M. M. p. 182, 22.
2. *"Pada-niveśa-nishkampatā-pākaḥ"* ... *"Iyaṃ aśaktir na, punaḥ pākaḥ"* etc. K. M. p. 20.
3. *"Upakārakatvād alaṅkāraḥ saptamam aṅgam"*—Yāyāvarīyaḥ. Vide K. M. p. 3.
4. Also known as betel-nut or *Pūgī-phalam.*

Out of these three sets, Rājaśekhara adds that the first type of each of these sets should be avoided,[1] while the second one is only of second grade achievement. If the composition is merely a sort of a medley work and has only an anomalous growth with astringent taste, then it is a *Kapittha-pāka* tasting like a wood-apple.[2] Mallinātha's son, Kumāra-svāmī in his Ratnāpaṇa makes a mention of *Kadalī-pāka* which is a middling achievement tasting like a banana fruit.[3]

It thus becomes evident from the description of the various standards of success fixed by the poeticians that the *Badara-pāka* is a middling achievement, and that the most of the varieties lack in success worthy of its name. It is only *Mṛdīvīkā* and *Āmra-pāka* that ensure high success of a playwright, if his theme is of erotic nature; and it is *Nārikela-pāka* which is a hall-mark of his success in the heroic themes.

It, therefore, follows that in order to attain the high tone of accomplishment in a dramatic work which may captivate all hearts and bring laurels to the playwright, a proper standard is to be aimed at ; and that standard is aptly summed up by the Nāṭyācārya when he says,

"*Mṛdu-lalita-padāḍhyam gūḍha-śabdārtha-hīnam,*
*Jana-pada-sukha-bodhyam yuktiman-nṛtya-yojyam* /
*Bahu-kṛta-rasa-mārgam Sandhi-sandhāna-yuktam,*
*Bhavati jagati yogyam Nāṭakam prekshākāṇām.* //"[4]

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1. K. M. p. 21, line 3 seq.
2. Ibid p. 21, line 8. In this case some stuff ( *subhāshita* ) is found with great effort like a grain of corn gleaned from a heap of chaff after a long and patient winnowing.
3. Vide Ratnāpaṇa p. 69 last line.
4. [ N. XVI–124. ] English Translation : That work of art satisfies the spectators as a happy and pleasant piece of composition which is graceful on account of sweet and elegant words, free from obsolete vocabulary and obscure sense, easily intelligible to the mass audience, is skillfully arranged and attended with dance and music, and has a variety of sentiments, and a plot duly divided into Junctures and Stages of Action.

The above quotation sums up, in fine, the laws regulating the dramas as plays, or even, as a whole, the Sanskrit dramatic literature.

In fact, all these laws are mostly based on the extant practices of the playwrights. In other words, the laws generally summarise and generalise the practices in vogue. At the same time, these rules regulate the practice which comes later than the formulation of laws. As the present work treats only with the application of these laws in actual practice of the Sanskrit dramatists, no attempt is made here chronologically to trace the origin and growth of the dramatic laws and conventions, which, in the absence of all the dramas in Sanskrit being taken into account, could at this stage, frustrate any attempt at tracing them.

In conclusion, it may be stated in this connection that for purposes of investigating into the practice of the playwrights to find as to how far the dramaturgical laws enunciated by various canonists have found acceptance in their actual scheme of work, it is necessary to examine first a few early models evolved by the standard playwrights to follow whose track could only be a natural sequence in the history of the dramatic art as is in the case of arts in general.[1] For this purpose an attempt is made here to analyse critically a few typical dramas in the Second Book now to follow, so as to make it possible to record hereinafter the findings of such investigations in regard to the basic patterns in course of the concluding pages of this treatise.

*Veda-vyoma-viyan-nṛ-locana-mite saṁvatsare Vaikrame,*
*Siṁhasthe ca vibhāvasau sita-dale māse śubhe Śrāvaṇe /*
*Maulān Sanskṛta-nāṭakīya-niyamān ālocayans-tat-kalām,*
*Grantho'yam Pratipat-tithau Ravi-dine pūrṇaḥ Prayāge'bhavat //*

1. "*Mahājano yena gataḥ sa panthāḥ*"...Pañca-tantra.

# LAWS AND PRACTICE

OF

# SANSKRIT DRAMA

BOOK I

# A P P E N D I C E S

## APPENDIX A

## CHARTS : I–XXXVI

DENOTING

CLASSIFICATION

# CHARTS

## Chapter I

### Chart I

[ Pp. 1 to 30 ]

KĀVYA

- Gadya
- Padya
- Miśra
  - Dṛśya
    - Rūpaka
      1. Nāṭaka — Pūrṇa, Praśānta, Bhāsvara, Lalita, Samagra
      2. Prakaraṇa — Śuddha, Dhūrta, Miśra
      3. Bhāṇa
      4. Vyāyoga
      5. Samavakāra
      6. Ḍima
      7. Īhāmṛga
      8. Utsṛshṭāṅka
      9. Vīthī
      10. Prahasana — Śuddha, Saṅkīrṇa, Vikṛta*
    - Upa-rūpaka
      1. Nāṭikā
      2. Prakaraṇī
      3. Bhāṇī
      4. Troṭaka
      5. Saṭṭaka
      6. Prekshāṇaka
      7. Chāyā Nāṭaka
      8. Śilpaka
      9. Other minor plays.
  - Śravya
    1. Campū
    2. Viruda
    3. Karambaka
    4. And others

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* It is added by S. D. and M. M.

## Chapter II

### Chart II

[ P. 33 ]

NĀNDĪ

| Śuddhā | Patrāvalī |
|---|---|
| 1. Namaskṛti-rūpā | 1. Ślesha-mūlā |
| 2. Māṅgalikī | 2. Samāsoktimūlā |
| 3. Āśīh | |

### Chart II a

[ P. 34 ]

NĀNDĪ ( According to Kāv. P. )

| Nīlī | Śuddhā |
|---|---|

**Chap. II *Contd.***

**Chart II b**

PŪRVA–RAṄGA

( Pp. 30, 38 seq. )

Elements of Pūrva-raṅga-prasādhana ( 19 )

GROUP A*

1. Pratyāhāra
2. Avataraṇa
3. Ārambha
4. Āśrāvaṇā
5. Vaktra-pāṇi
6. Parighaṭṭanā
7. Saṅghoṭanā
8. Margāsārita
9. Āsārita :

 Jyeshṭhā,
 Madhyā,
 Kanishṭhī.

* Group A. consists of nine items of pre-show arrangements ( *Pūrva-raṅga-prasādhana* ). They are supposed to be performed behind the screen, and are not meant to be witnessed by the audience. Of them, the first is Collection ( *pratyāhāra* ) which sets in order all the musical instruments and assigns respective seats to those who are to play on them. The second is Preamble ( *Avataraṇa* ), which directs the songstresses to take up their positions and test their voice. The third is the Commencement ( *Ārambha* ) which inaugurates the rehearsal of vocal music ( *parigīta* ). The fourth is the Presentation of instrumental music testing proper measure and proper tune ( *Āśrāvaṇā* ). Trying hands on the musical instruments with a view to adjusting them with the corresponding tune of the reeds is the fifth item, *Vakra-Pāṇi*. *Parighaṭṭanā* is the sixth item which tests the strings of the instruments in order to raise the strength of their performance. *Saṅghoṭanā* is the seventh item which transfers the attention of the Stage-manager from the stringed instruments to the equipment of drums and trumpets which are to be used with the aid of fivefold beats. The eighth item is the *Mārgāsārita* which purposes to

—Pūrva-raṅga *continued.*

GROUP B*

10. Gītaka

*attended with*

Vardhamāna,

and/or

Tāṇḍava

11. Utthāpana
12. Parivartana
13. Nāndī
14. Śushkāvakṛshṭa
15. Raṅga-dvāra
16. Cārī
17. Mahācārī
18. Trigata
19. Prarocanā.

---

rehearse the adjustment of the stringed instruments of music with the lute and other accompaniments. The last item in this Group is the process of determining Movement (*Āsārita*) which is intended to demarcate the beats of time in correspondence with the measure of ditties to be sung.

The items enlisted under Group B. are those which are to be performed on the stage after lifting the screen. They mostly consist of dance and recitations. To begin with, a song is presented, called *Gītaka,* which is to be attended with the *Vardhamāna* or the *Tāṇḍava* or both, so chosen as to fit in with the nature of the performance to follow. Then follow the rest of the nine items ending with Laudation ( *prarocanā* ) which welcomes the audience and introduces them to the play in hand, its title and the author, and the auspices under which it is being presented.

On the whole, the *Pūrva-raṅga* consists of 19 items enlisted under Groups A & B meant to be attended to within and without the screen respectively. [ For details Vide p. 38 ff. *supra* ]

**Chap. II** *Contd.*

**Chart III**

[ Pp. 43–62 ]

BHĀRATĪ VṚTTI

- Prarocanā
  - Cetanāśrayā
    - Kathānātha
      1. Dharma
      2. Artha
      3. Kāma
      4. Moksha
    - Kavi
      1. Udātta
      2. Uddhata
      3. Prauḍha
      4. Vinīta
    - Sabhya
      - Prārthanīya
      - Prārthaka
    - Naṭa
  - Acetanāśrayā
    - Kāla
    - Deśa
- Vīthī
  1. Udghyātyaka
  2. Avalagita
  3. Prapañca
  4. Trigata
  5. Chala
  6. Vāk-keli
  7. Adhibala
  8. Gaṇḍa
  9. Nālikā { Antarlāpā / Bahirlāpā }
  10. Asatpralāpa
  11. Vyāhāra
  12. Avasyandita
  13. Mṛdava
- Prahasana
  1. Avalagita
  2. Avaskanda
  3. Vyavahāra
  4. Vipralambha
  5. Upapatti
  6. Bhaya
  7. Anṛta
  8. Vibhrānti
  9. Gad-gad-vāk
  10. Pralāpa
- Āmukha *
  1. Kathodghāta
  2. Prayogātiśaya
  3. Pravartaka
  4. Udghātyaka
  5. Avalagita
  6. Valita

* The first three types are given by N. Ś. and D. R., to which S. D. has added the fourth and the fifth. The sixth one is recognised by Kāv. P. only.

## Chapter III

### Chart IV

[ P. 63 ]

VASTU

( Classification from the view-point of its source )

- Prakhyāta
- Utpādya
- Miśra

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### Chart IVa

[ Pp. 64–71 ]

VASTU

( Classification in respect of its composite elements )

- Sūcya
  - Arthopakshepaka
    1. Vishkambha (ka) { Śuddha / Saṅkīrṇa }
    2. Praveśaka
    3. Cūlikā { Khaṇḍa / Akhaṇḍa }
    4. Aṅkāvatāra
    5. Aṅka-mukha or Aṅkāsya
    6. Garbhāṅka
- Śravya
  - Ākāśa-bhāshitam
- Dṛśya or Unmeya
  1. Svagatam or Ātma-gatam
  2. Apavāritam
  3. Janāntikam
  4. Karṇe evam-evam

**Chap. III** *Contd.*

**Chart IV b**

[ Pp. 72–78 ]

VASTU

( Classification in respect of its constitution )

- Ādhikārika
- Prāsaṅgika
  - Patākā
  - Prakarī
  - Patākā-sthānaka
    - Tulya-saṁvidhānaka
      - Anyokti
      - Samāsokti
    - Tulya-viśeshaṇaka

**Chart IV c**

[ P. 73 ]

PATĀKĀ-STHĀNAKA *

- Prathama
- Dvitīya
- Tṛtīya
- Caturtha

* This fourfold division given by Bharata is adopted by the new school headed by Viśvanātha.

**Chap. III** *Contd.*

## Chart V

[ Pp. 81–82 ]

KĀRYĀVASTHĀ

- Ārambha
- Yatna
- Prāptyāśā
- Niyatāpti
- Phalāgama

## Chart VI

[ P. 83–88 ]

ARTHA-PRAKṚTIS

- Bīja
  - According to Mātṛgupta:
    1. Phala
    2. Vastu
    3. Artha
- Bindu
- Patākā
- Prakarī
- Kārya
  - Śuddha
  - Miśra

## Chart VIa

[ Pp. 96–97 fn. ]

ARTHA-PRAKṚTIS ( SĀDHYĀDI-PAÑCAKA )

( According to Mātṛgupta )

- Sādhaka
- Sādhana
- Sādhya
- Siddhi
- Sambhoga

## Chart VII

[ Pp. 89–93 ]

SANDHIS*

- Mukha
- Pratimukha
- Garbha
- Vimarśa
- Nirvahaṇa

* Also meant for the *Pūrṇa* type of *Nāṭaka* according to Subandhu.

**Chap. III** *Contd.*

## Chart VII a

[ P. 90 ]

FORMATION OF SANDHIS

( According to Co-ambulation theory )

| | | | | | | |
|---|---|---|---|---|---|---|
| I. | Ārambha | + | Bīja | = | Mukha-sandhi |
| II. | Yatna | + | Bindu* | = | Pratimukha-sandhi |
| III. | Prāptyāśā | + | Patakā | = | Garbha-sandhi |
| IV. | Niyatāpti | + | Prakarī | = | Vimarśa-sandhi |
| V. | Phalāgama | + | Kārya | = | Nirvahaṇa-sandhi |

## Chart VII b

FORMATION OF SANDHIS

( According to Mātṛgupta )

| | | | |
|---|---|---|---|
| I. | Ārambha<br>Bīja<br>Sādhyopagama | = | Mukha-sandhi |
| II. | Sādhana-sampatti<br>Prasāra<br>Sādhana-sambandha | = | Pratimukha-sandhi |
| III. | Udbheda<br>Siddhi-darśana<br>Mitra-sampat | = | Garbha-sandhi |
| IV. | Vaidhurya<br>Śreya<br>Bīja-sampatti | = | Vimarśa-sandhi |
| V. | Artha-sampatti<br>Sādhya-siddhatā<br>Nirvāha | = | Upa-saṁhāra-sandhi |

* In the absence of the *Patākā* or the *Prakarī*, *Bindu* pervades further.

Chap. III *Contd.*

**Chart VIII**

[ Pp. 97–149 ]

[ A comparative study of junctural sub-divisions of

A. SUB-DIVISIONS OF THE MUKHA-SANDHI :

[ Pp. 97–103 ]

| N. | D. R. | N. D. | B. P. | P. R. |
|---|---|---|---|---|
| 1. Upa-kshepa | 1. Upa-kshepa | 1. Upa-kshepa | 1. Upa-kshepa | 1. Upa-kshepa |
| 2. Parikara | 2. Parikara | 2. Parikara | 2. Parikara | 2. Parikara |
| 3. Parinyāsa | 3. Parinyāsa | 3. Parinyāsa | 3. Parinyāsa | 3. Parinyāsa |
| 4. Vilobhana | 4. Vilobhana | 4. Samāhiti | 4. Vilobhana | 4. Vilobhana |
| 5. Yukti | 5. Yukti | 5. Ubheda | 5. Yukti | 5. Yukti |
| 6. Prāpti | 6. Prāpti | 6. Karaṇa | 6. Prāpti | 6. Prāpti |
| 7. Samā-dhāna | 7. Samā-dhāna | 7. Vilobhana | 7. Samā-dhāna | 7. Samā-dhāna |
| 8. Vidhāna | 8. Vidhāna | 8. Bhedana | 8. Vidhāna | 8. Vidhāna |
| 9. Pari-bhāvanā | 9. Pari-bhāvanā | 9. Prāpaṇa | 9. Pari-bhāvanā | 9. Pari-bhāvanā |
| 10. Udbheda | 10. Udbheda | 10. Yukti | 10. Udbheda | 10. Udbheda |
| 11. Karaṇa | 11. Karaṇa | 11. Vidhāna | 11. Karaṇa | 11. Bheda |
| 12. Bhedha | 12. Bheda | 12. Paribhā-vanā | 12. Bheda | 12. Karaṇa |

SANDHYAṄGAS

*Vastu* according to the order mentioned by different cononists ]

| R. S. | S. D. | N. L. R. | M. M. | N. R. |
|---|---|---|---|---|
| 1. Upa-kshepa | 1. Upa-kshepa | 1. Upa-kshepa | 1. Upa-kshepa | 1. Upa-kshepa |
| 2. Parikara | 2. Parikara | 2. Parikara | 2. Parikara | 2. Parikara |
| 3. Parinyāsa | 3. Parinyāsa | 3. Parinyāsa | 3. Parinyāsa | 3. Parinyāsa |
| 4. Vilobhana | 4. Vilobhana | 4. Vilobhana | 4. Vilobhana | 4. Vilobhana |
| 5. Yukti | 5. Yukti | 5. Yukti | 5. Yukti | 5. Yukti |
| 6. Prāpti | 6. Prāpti | 6. Prāpti | 6. Prāpti | 6. Prāpti |
| 7. Samā-dhāna | 7. Samā-dhāna | 7. Samā-dhāna | 7. Samā-dhāna | 7. Samā-dhāna |
| 8. Vidhāna | 8. Vidhāna | 8. Vidhāna | 8. Vidhāna | 8. Vidhāna |
| 9. Pari-bhāvanā | 9. Pari-bhāvanā | 9. Pari-bhāvanā | 9. Pari-bhāvanā | 9. Pari-bhāvanā |
| 10. Udbheda | 10. Udbheda | 10. Udbheda | 10. Udbheda | 10. Udbheda |
| 11. Bheda | 11. Karaṇa | 11. Kāraṇa | 11. Bheda | 11. Bheda |
| 12. Karaṇa | 12. Bheda | 12. Bheda | 12. Karaṇa | 12. Karaṇa |

**Chap. III** *Contd.*

**Chart VIII**

**B.** SUB-DIVISIONS OF THE PRATI-MUKHA-SANDHI
[ Pp. 105–120 ]

| N. | D. R. | N. P. | B. P. | P. R. |
|---|---|---|---|---|
| 1. Vilāsa | 1. Vilāsa | 1. Vilāsa | 1. Vilāsa | 1. Vilāsa |
| 2. Parisarpa | 2. Parisarpa | 2. Dhūnana | 2. Parisarpa | 2. Parisarpa |
| 3. Vidhūta | 3. Vidhūta | 3. Rodha | 3. Vidhūta | 3. Vidhūta |
| 4. Tapana | 4. Śama | 4. Santrāsa | 4. Śamạ | 4. Śama |
| 5. Narma | 5. Narma | 5. Varṇa-saṁhṛti | 5. Narma | 5. Narma |
| 6. Narma-dyuti | 6. Narma-dyuti | 6. Narma | 6. Narma-dyuti | 6. Narma-dyuti |
| 7. Pra-śamana or Pragamana | 7. Pra-gamana | 7. Narma-dyuti | 7. Pra-gamana | 7. Pra-agmana |
| 8. Virodha | 8. Nirodha | 8. Tāpa | 8. Nirodha | 8. Virodha |
| 9. Upāsana | 9. Paryu-pāsana | 9. Pushpa | 9. Paryupā-sana | 9. Paryupā-sana |
| 10. Pushpa | 10. Vajra | 10. Pra-gamana | 10. Pushpa | 10. Vajra |
| 11. Vajra | 11. Pushpa | 11. Vajra | 11. Vajra | 11. Pushpa |
| 12. Upanyāsa | 12. Upanyāsa | 12. Upanyāsa | 12. Upanyāsa | 12. Upanyās |
| 13. Varṇa-saṁhāra | 13. Varṇa-saṁhāra | 13. Anu-sarpana | 13. Varṇa-saṁhāra | 13. Varṇa-saṁhāra |

*Contd.*

| R. S. | S. D. | N. L. R. | M. M. | N. R. |
|---|---|---|---|---|
| 1. Vilāsa | 1. Vilāsa | 1. Vilāsa | 1. Vilāsa | 1. Vilāsa |
| 2. Parisarpa | 2. Parisarpa | 2. Parisarpa | 2. Parisarpa | 2. Parisarpa |
| 3. Vidhuta | 3. Vidhuta | 3. Vidhūta | 3. Vidhūta | 3. Vidhūta |
| 4. Śama | 4. Tāpana | 4. Tāpana | 4. Śarma | 4. Śama |
| 5. Narma | 5. Narma | 5. Narma | 5. Narma | 5. Narma |
| 6. Narma-dyuti | 6. Narma-dyuti | 6. Narma-dyuti | 6. Narma-dyuti | 6. Narma-dyuti |
| 7. Pra-gamana | 7. Pra-gamana | 7. Pra-gamana | 7. Pra-gamana | 7. Pra-gamana |
| 8. Virodha | 8. Virodha | 8. Virodha | 8. Virodha | 8. Nirodha |
| 9. Paryupā-sana | 9. Paryupā-sana | 9. Paryupā-sana | 9. Paryu-pāsana | 9. Paryupā-sana |
| 10. Pushpa | 10. Pushpa | 10. Pushpa | 10. Pushpa | 10. Pushpa |
| 11. Vajra | 11. Vajra | 11. Vajra | 11. Vajra | 11. Vajra |
| 12. Upanyāsa | 12. Upanyāsa | 12. Upanyāsa | 12. Upanyāsa | 12. Upanyāsa |
| 13. Varṇa-saṁhāra | 13. Varṇa-saṁhāra | 13. Varṇa-saṁhāra | 13. Varṇa-saṁhāra | 13. Varṇa-saṁhāra |

**Chap. III** *Contd.*

**Chart VIII**

C. SUB-DIVISIONS OF THE GARBHA-SANDHI

[ Pp. 122–127 ]

| N. | D. R. | N. D. | B. P. | P. R. |
|---|---|---|---|---|
| 1. Abhūtā-haraṇa | 1. Abhūtā-haraṇa | 1. Saṅgraha | 1. Abhūtā-haraṇa | 1. Abhūtā-haraṇa |
| 2. Mārga | 2. Mārga | 2. Rūpa | 2. Mārga | 2. Mārga |
| 3. Vitarka | 3. Rūpa | 3. Anumāna | 3. Rūpa | 3. Rūpa |
| 4. Udā-haraṇa | 4. Udā-haraṇa | 4. Prārthanā | 4. Udā-haraṇa | 4. Udā-haraṇa |
| 5. Krama | 5. Krama | 5. Udāhṛti | 5. Krama | 5. Krama |
| 6. Saṅgraha | 6. Saṅgraha | 6. Krama | 6. Saṅgraha | 6. Saṅgraha |
| 7. Anumāna | 7. Anumāna | 7. Udvega | 7. Anumāna | 7. Anumāna |
| 8. Prārthanā | 8. Toṭaka | 8. Vidrava | 8. Toṭaka | 8. Toṭaka |
| 9. Ākshipta | 9. Adhibala | 9. Ākshepa | 9. Adhibala | 9. Adhibala |
| 10. Toṭaka | 10. Udvega | 10. Adhibala | 10. Udvega | 10. Udvega |
| 11. Adhibala | 11. Sam-bhrama | 11. Mārga | 11. Sam-bhrama | 11. Sam-bhrama |
| 12. Udvega | 12. Ākshepa | 12. Asatyā-haraṇa | 12. Ākshepa | 12. Ākshepa |
| 13. Vidrava | | 13. Toṭaka | | |

*Contd.*

| R. S. | S. D. | N. L. R. | M. M. | N. R. |
|---|---|---|---|---|
| 1. Abhūtā-haraṇa | 1. Abhūta-haraṇa | 1. Abhūtodā-haraṇa | 1. Abhūtā-haraṇa | 1. Abhūtā-haraṇa |
| 2. Mārga | 2. Mārga | 2. Mārga | 2. Mārga | 2. Mārga |
| 3. Rūpa | 3. Rūpa | 3. Rūpa | 3. Rūpa | 3. Rūpa |
| 4. Udā-haraṇa | 4. Udā-haraṇa | 4. Udā-haraṇa | 4. Udā-haraṇa | 4. Udā-haraṇa |
| 5. Krama | 5. Krama | 5. Krama | 5. Krama | 5. Krama |
| 6. Saṅgraha | 6. Saṅgraha | 6. Saṅgraha | 6. Saṅgraha | 6. Saṅgraha |
| 7. Anumāna | 7. Anumāna | 7. Anumāna | 7. Anumāna | 7. Anumāna |
| 8. Toṭaka | 8. Prārthanā | 8. Prārthanā | 8. Toṭaka | 8. Toṭaka |
| 9. Atibala | 9. Kshipti | 9. Utkshipta | 9. Adhibala | 9. Adhibal |
| 10. Udvega | 10. Troṭaka | 10. Toṭaka | 10. Udvega | 10. Udvega |
| 11. Sam-bhrama | 11. Adhibala | 11. Adhibala | 11. Sam-bhrama | 11. Sam-bhrama |
| 12. Ākshepa | 12. Udvega | 12. Udvega | 12. Ākshepa | 12. Ākshepa |
| | 13. Vidrava | | | |

Chap. III *Contd.*

**Chart VIII**

**D.** SUB-DIVISIONS OF THE VIMARŚA-SANDHI

[ Pp. 130–138 ]

| N. | D. R. | N. D. | B. P. | P. R. |
|---|---|---|---|---|
| 1. Apavāda | 1. Apavāda | 1. Drava | 1. Apavāda | 1. Apavāda |
| 2. Sampheṭa | 2. Sampheṭa | 2. Prasaṅga | 2. Sampheṭa | 2. Sampheṭa |
| 3. Vidrava | 3. Drava | 3. Sampheṭa | 3. Vidrava | 3. Vidrava |
| 4. Śakti | 4. Vidrava | 4. Apavāda | 4. Drava | 4. Drava |
| 5. Prasaṅga | 5. Śakti | 5. Chādana | 5. Śakti | 5. Śakti |
| 6. Vyavasāya | 6. Dyuti | 6. Dyuti | 6. Dyuti | 6. Dyuti |
| 7. Vicalana | 7. Prasaṅga | 7. Kheda | 7. Prasaṅga | 7. Prasaṅga |
| 8. Dyuti | 8. Chalana | 8. Virodha | 8. Chalana | 8. Calana |
| 9. Kheda | 9. Vyava-sāya | 9. Sam-rambha | 9. Vyava-sāya | 9. Vyava-sāya |
| 10. Nishedha | 10. Virodhana | 10. Śakti | 10. Nirodha-na | 10. Virodhana |
| 11. Virodhana | 11. Prarocanā | 11. Prarocanā | 11. Prarocanā | 11. Prarocanā |
| 12. Ādāna | 12. Vicalana | 12. Ādāna | 12. Vicalana | 12. Vicalana |
| 13. Chādana | 13. Ādāna | 13. Vyavasāya | 13. Ādāna | 13. Ādāna |
| 14. Prarocanā | | 14. Bhāvāntara | | |

*Contd.*

| R. S. | S. D. | N. L. R. | M. M. | N. R. |
|---|---|---|---|---|
| 1. Apavāda | 1. Apavāda | 1. Apavāda | 1. Apavāda | 1. Apavāda |
| 2. Sampheṭa | 2. Sampheṭa | 2. Sampheṭa | 2. Sampheṭa | 2. Sampheṭa |
| 3. Vidrava | 3. Vyavasāya | 3. Drava | 3. Vidrava | 3. Vidrava |
| 4. Drava | 4. Drava | 4. Śakti | 4. Drava | 4. Drava |
| 5. Śakti | 5. Dyuti | 5. Vyavasāya | 5. Śakti | 5. Śakti |
| 6. Dyuti | 6. Śakti | 6. Prasaṅga | 6. Dyuti | 6. Dyuti |
| 7. Prasaṅga | 7. Prasaṅga | 7. Dyuti | 7. Prasaṅga | 7. Prasaṅga |
| 8. Chalana | 8. Kheda | 8. Kheda | 8. Chalana | 8. Chalana |
| 9. Vyava-sāya | 9. Prati-shedha | 9. Prati-shedha | 9. Vyavasāya | 9. Vyavasāya |
| 10. Nirodha-na | 10. Virodhana | 10. Virodhana | 10. Virodhana | 10. Nirodhana |
| 11. Prarocanā | 11. Prarocanā | 11. Ādāna | 11. Prarocanā | 11. Prarocanā |
| 12. Vicalana | 12. Ādāna | 12. Sādana | 12. Calana | 12. Vicalana |
| 13. Ādāna | 13. Chādana | 13. Prarocanā | 13. Ādāna | 13. Ādāna |
| | | | | 14. Niyatāpt |

**Chap. III** *Contd.*

**Chart VIII**

E. SUB-DIVISIONS OF THE NIRVAHAṆA-SANDHI
[ Pp. 140–148 ]

| N. | D. R. | N. D. | B. P. | P. R. |
|---|---|---|---|---|
| 1. Sandhi | 1. Sandhi | 1. Sandhi | 1. Sandhi | 1. Sandhi |
| 2. Nirodha | 2. Vibodha | 2. Nirodha | 2. Vibodha | 2. Virodhana |
| 3. Grathana | 3. Grathana | 3. Grathana | 3. Grathana | 3. Grathana |
| 4. Nirṇaya | 4. Nirṇaya | 4. Nirṇaya | 4. Nirṇaya | 4. Nirṇaya |
| 5. Paribhā-shaṇa | 5. Paribhā-shaṇa | 5. Paribhāsha | 5. Paribhā-shaṇa | 5. Paribhā-sana |
| 6. Dhṛti | 6. Prasāda | 6. Upāsti | 6. Prasāda | 6. Prasāda |
| 7. Prasāda | 7. Ānanda | 7. Kṛti | 7. Ānanda | 7. Ānanda |
| 8. Ānanda | 8. Samaya | 8. Ānanda | 8. Samaya | 8. Samaya |
| 9. Samaya | 9. Kṛti | 9. Samaya | 9. Kṛti | 9. Kṛti |
| 10. Upagū-hana | 10. Bhāshā | 10. Parigū-hana | 10. Bhāshā | 10. Ābhā-shaṇa |
| 11. Bhāshaṇa | 11. Upa-gūhana | 11. Bhāshaṇa | 11. Upa-gūhana | 11. Pūrva-bhāva |
| 12. Pūrva-vākya | 12. Pūrva-bhāva | 12. Pūrva-bhāva | 12. Pūrva-bhāva | 12. Upa-saṁhāra |
| 13. Kāvya-saṁhāra | 13. Upa-saṁhāra | 13. Kāvya-saṁhāra | 13. Upa-saṁhāra | 13. Upa-gūhana |
| 14. Praśasti | 14. Praśasti | 14. Praśasti | 14. Praśasti | 14. Praśasti |

*Contd.*

| R. S. | S. D. | N. L. R. | M. M. | N. R. |
|---|---|---|---|---|
| 1. Sandhi | 1. Sandhi | 1. Artha | 1. Sandhi | 1. Sandhi |
| 2. Virodhana | 2. Vibodha | 2. Grathana | 2. Virodha | 2. Virodha |
| 3. Grathana | 3. Grathana | 3. Nirṇaya | 3. Grathana | 3. Grathana |
| 4. Nirṇaya | 4. Nirṇaya | 4. Paribhā-shaṇa | 4. Nirṇaya | 4. Nirṇaya |
| 5. Paribhā-shaṇa | 5. Paribhā-shaṇa | 5. Dyuti | 5. Paribhā-shaṇa | 5. Paribhā-shaṇa |
| 6. Prasāda | 6. Kṛti | 6. Prasāda | 6. Prasāda | 6. Praśāda |
| 7. Ānanda | 7. Prasāda | 7. Ānanda | 7. Ānanda | 7. Ānanda |
| 8. Samaya | 8. Ānanda | 8. Samaya | 8. Samaya | 8. Samaya |
| 9. Kṛti | 9. Samaya | 9. Anuyoga | 9. Kṛti | 9. Kṛti |
| 10. Bhāshā | 10. Upa-gūhana | 10. Upa-gūhana | 10. Bhāshā | 10. Bhāshā |
| 11. Upa-gūhana | 11. Bhāshaṇa | 11. Bhāshaṇa | 11. Upa-gūhana | 11. Upa-gūhana |
| 12. Pūrva-bhāva | 12. Pūrva-vākya | 12. Pūrva-vākya | 12. Pūrva-bhāva | 12. Purva-bhāva |
| 13. Upa-saṁhāra | 13. Kāvya-saṁhāra | 13. Kāvya-saṁhāra | 13. Upa-saṁhāra | 13. Upa-saṁhara |
| 14. Praśasti | 14. Praśasti | 14. Praśasti | 14. Praśasti | 14. Praśasti |

**Chap. III** *Contd.*

**Chart VIII a**

[ P. 14 ]

ELEMENTS OF SANDHIS

( According to Subandhu )

| For Praśānta— | For Bhāsvara— | For Lalita—Nāṭaka |
|---|---|---|
| 1. Nyāsa | 1. Mālā | 1. Vilāsa |
| 2. Samudbheda | 2. Nāyaka-siddhi | 2. Vipralambha |
| 3. Bījokti | 3. Glāni | 3. Viprayoga |
| 4. Bīja-darśana | 4. Parikshaya | 4. Viśodhana |
| 5. Anuddishṭa-saṁhāra | 5. Mātrāvaśishṭa-saṁhāra | 5. Upa-saṁhāra |

**Chart IX**

[ Pp. 149–151 ]

SANDHI-PHALA

| | |
|---|---|
| 1. Racanā | 4. Rāga |
| 2. Gupti | 5. Āścarya |
| 3. Prakāśana | 6. Vṛttānupakshaya |

**Chap. III** *Contd.*

**Chart X**

[ Pp. 151–156 ]

SANDHYANTARA

| | |
|---|---|
| 1. Sāma | 11. Sāhasa |
| 2. Dāna | 12. Bhaya |
| 3. Bheda | 13. Māyā |
| 4. Daṇḍa | 14. Saṁvaraṇa |
| 5. Pratyutpanna-mati | 15. Bhrānti |
| 6. Vadha | 16. Dūtya |
| 7. Gotra-skhalita | 17. Hetvavadhāraṇa |
| 8. Ojas | 18. Svapna |
| 9. Dhī | 19. Lekha |
| 10. Krodha | 20. Mada |
| | 21. Citra |

Chap. III *Contd.*

**Chart XI**

[ Pp. 160–196 ]

**A Comparative statement of *Lakshaṇas* and *Nāṭyālaṅkāras*.**

| List of *Nāṭya-lakshaṇas* common to the A. & the B. List of Bharata. | List of *Nāṭya-Lakshaṇas* common to the B. List of Bharata and *Nāṭyālaṅkāras* of Viśvanātha. | List of *Nāṭyālaṅkāras* peculiar to Viśvanātha. |
|---|---|---|
| 1. Bhūshaṇa. | 19. (1) Abhimāna.[1] | (12) Akshamā. |
| 2. Akshara-saṅghāta. | 20. (2) Protsāhana. | (13) Garva. |
| 3. Śobhā. | 21. (3) Ākranda. | (14) Udyama. |
| 4. Guṇa-kīrtana. | 22. (4) Ākhyāna. | (15) Āśraya. |
| 5. Udāharaṇa. | 23. (5) Yācñā. | (16) Utprāsana.[2] |
| 6. Nirukti. | 24. (6) Āśīḥ. | (17) Spṛhā. |
| 7. Atiśaya. | 25. (7) Kapaṭa. | (18) Kshobha. |
| 8. Hetu. | 26. (8) Paścāttāpa. | (19) Āśaṁsā. |
| 9. Sārūpya. | 27. (9) Upapatti. | (20) Adhyavasāya. |
| 10. Padoccaya. | 28. (10) Yukti. | (21) Visarpa. |
| 11. Manoratha. | 29. (11) Anuvṛtti. | (22) Ullekha. |
| 12. Pṛcchā. | List of *Nāṭya-lakshaṇas* peculiar to the B. List of Bharata. | (23) Uttejana. |
| 13. Dṛshṭānta | | (24) Parīvāda. |
| 14. Saṁśaya. | | (25) Nīti. |
| 15. Priyokti. | 30. Guṇānuvāda. | (26) Artha-viśeshaṇa. |
| 16. Prāpti. | 31. Mithyādhyavasāya. | (27) Sāhāyya. |
| 17. Anunaya. | 32. Pratishedha. | (28) Utkīrtana. |

28

| I | II | III |
|---|---|---|
| 18. Siddhi. | 33. Nirbhāsana | (29) Parihāra. |
| **List of *Nāṭya-lakshaṇas* peculiar to the A. List of Bharata.** | 34. Kārya. | (30) Nivedana. |
| | 35. Paridevana. | (31) Pravartana. |
| | 36. Kshamā. | (32) Praharsha. |
| 19. Abhiprāya. | | (33) Upadeśana.[2] |
| 20. Nidarśana. | | |
| 21. Viśeshaṇa. | | |
| 22. Tulya-tarka. | | |
| 23. Dishṭa. | | |
| 24. Upadishṭa. | | |
| 25. Vicāra. | | |
| 26. Viparpaya. | | |
| 27. Guṇātipāta. | | |
| 28. Bhraṁśa. | | |
| 29. Mālā. | | |
| 30. Dākshiṇya. | | |
| 31. Garhaṇa. | | |
| 32. Prasiddhi. | | |
| 33. Leśa. | | |
| 34. Saṅkshepa. | | |
| 35. Anuktasiddhi. | | |
| 36. Arthāpatti. | | |

**N. B.** This Chart purports to present a comparative table of the *Lakshaṇas* that are accepted by Bharata and from whose B. List Viśvanātha has borrowed a few of his *Nāṭyālaṅkāras*. Thus it will be evident that the Column I shows the complete set of 36 *Lakshaṇas* according to the A. List of Bharata; the B. List of 36 *Lakshaṇas* becomes complete by taking 1–18 *Lakshaṇas* of the A List given in Column I and those given in the Col. II. By taking into account ( 1–11 ) features given in the Col. II and those given in Col. III, the list of 33 *Nāṭyālaṅkāras* becomes complete. Those not enclosed within brackets show the number of *Nāṭyālakshaṇas*.

1. B. P. has *Abhijñāna, Deśa, Ukti ( Guṇokti )* and *Apavāda* as additional embellishments of a drama.

2. Sāgaranandin has *Guṇānuvāda* for *Utprāsana* and *Ahaṅkāra* for *Upadeśana* of S. D.

**Chap. III** *Contd.*

**Chart XII**

[ P. 300 Vide Chāp. VI–1 ]

Miscellaneous Embellishments of a Drama

NĀṬYA-BHŪSHAṆA **(90)**

| Nāṭyālaṅkāra (33) ( Vide Chart ) XI | Lāsyaṅga (10) ( Vide Chart ) XXXII | Śilpakāṅga (27) [ P. 198 ] | | | Bhāṇyaṅga (7) [ P. 27 ] | Vīthyaṅga (13) ( Vide Chart ) III |
|---|---|---|---|---|---|---|
| | | 1. Āśaṁsā | 11. Pratipatti | 19. Anugamana | 1. Upanyāsa | |
| | | 2. Tarka | 12. Vilāpa | 20. Ucchvāsa | 2. Vinyāsa | |
| | | 3. Sandeha | 13. Ālasya | 21. Vismaya | 3. Vibodha | |
| | | 4. Tāpa | 14. Vāshpa | 22. Prāpti | 4. Sādhvasa | |
| | | 5. Udvega | 15. Praharsha | 23. Pralobha | 5. Samarpaṇa | |
| | | 6. Prasakti | 16. Āśvasana or Āśvāsa | 24. Sampheṭa | 6. Nivṛtti | |
| | | 7. Prayatna | 17. Mūḍhatā or Mugdhatā | 25. Vaiśāradya | 7. Saṁhāra | |
| | | 8. Grathana | 18. Sādhanā | 26. Prabodhana | 8. Bhāṇaka* | |
| | | 9. Utkaṇṭhā | | 27. Camatkāra | | |
| | | 10. Avahitthā | | | | |

* It is added by N. D.

## Chapter IV

### Chart XIII

[ P. 9 ]

NĀYAKA

( Classification from the view-point of birth )

- Divya
- Adivya
- Divyādivya

### Chart XIII a

[ Pp. 205–207 ]

NĀYAKA

( Classification from the view-point of his character )

1. Dhīrodātta
2. Dhīra-lalita
3. Dhīroddhata
4. Dhīra-praśānta

### Chart XIII b

[ P. 208 ]

NĀYAKA

( Classification in relation to his consorts )

- Pati
- Upapati
- Vaiśika

**Chap. IV** *Contd.*

**Chart XIII c**

[ P. 207 ]

NĀYAKA

( Classification in terms of object of his interest )

| Śṛṅgārī | Vīra |
|---|---|
| 1. Anukūla | 1. Dharma |
| 2. Dakshiṇa | 2. Yuddha |
| 3. Śaṭha | 3. Dayā |
| 4. Dhṛshṭa | 4. Dāna |
| | 5. Satya |
| | 6. Bala |
| | 7. Pāṇḍitya, etc. |

**Chart XIII d**

[ P. 211 ]

NĀYAKA

( Nāyaka as an administrator )

1. Svāyatta-siddhiḥ
2. Sacivāyatta-siddhiḥ
3. Ubhayāyatta-siddhiḥ

**Chap. IV** *Contd.*

**Chart XIV**

[ P. 209 ]

NĀYAKA-GUṆA

1. Śobhā
2. Vilāsa
3. Mādhurya
4. Gāmbhīrya
5. Dhairya or Sthairya
6. Tejas
7. Lalita
8. Audārya

**Chart XV**

[ Pp. 210–212 ]

NĀYAKA-SAHĀYA

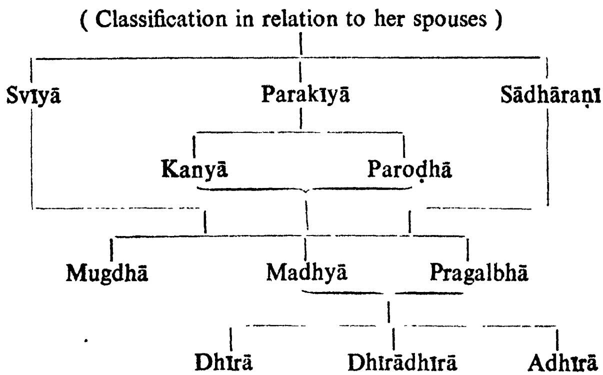
- Uttama
  - Pīṭhamarda
    1. Dharma-sahāya = Priests etc.
    2. Artha-sahāya = Ministers etc.
    3. Daṇḍa-sahāya = Senāpati etc.
    4. Narma-sahāya = Vidūshaka etc.
    ( including Antaḥpura-sahāya )
- Madhyama
  - Viṭa etc.
- Adhama
  - Śakāra, Ceṭa etc.

**Chap. IV** *Contd.*

### Chart XVI

[ Pp. 213–215 ]

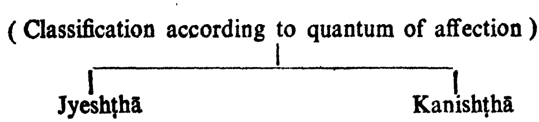
NĀYIKĀ




### Chart XVI a

[ P. 220 ]

NĀYIKĀ



**Chap. IV** *Contd.*

**Chart XVI b**

NĀYAKA/NĀYIKĀ

( Classification in respect of his/her nature )

Uttama — Madhyama — Adhama

**Chart XVI c**

[ Pp. 218–219 ]

NĀYIKĀ

( Classification in respect of her situations )

1. Vāsakasajjā
2. Virahotkaṇṭhitā
3. Svādhīna-bhartṛkā
4. Kalahāntaritā
5. Khaṇḍitā
6. Vipralabdhā
7. Proshita-bhartṛkā
8. Abhisārikā { (i) Śuklā or Jyotsnī; (ii) Nīlī or Tamasī }

**Chart XVI d**

[ Pp. 220–221 ]

NĀYIKĀ

( Classification according to Bharata )

Divyā — Nṛpa-patnī — Kulastrī — Gaṇikā

Dhīrā — Lalitā — Udāttā — Nibhṛtā

**Chap. IV** *Contd.*

**Chart XVII**

[ Pp. 221–226 ]

NĀYIKĀLAṄKĀRA

| Aṅgaja | Ayatnaja | Svābhāvika |
|---|---|---|
| 1. Bhāva | 1. Śobhā | 1. Līlā |
| 2. Hāva | 2. Kānti | 2. Vilāsa |
| 3. Helā | 3. Dīpti | 3. Vicchitti |
| | 4. Mādhurya | 4. Vibhrama |
| | 5. Prāgalbhya | 5. Kila-kiñcita |
| | 6. Audārya | 6. Moṭṭāyita |
| | 7. Dhairya | 7. Kuṭṭamita |
| | | 8. Bibboka |
| | | 9. Lalita |
| | | 10. Vihṛta |
| | | *11. Mada |
| | | 12. Tapana |
| | | 13. Maugdhya |
| | | 14. Vikshepa |
| | | 15. Kutūhala |
| | | 16. Hasita |
| | | 17. Cakita |
| | | 18. Keli |

Those from 'Eleven to Eighteen' are added by S. D.

**Chap. IV** *Contd.*

**Chart XVII a**

[ Pp. 262–263 ]

Vide Chap. V

( Physical charms of Nāyikā )

1. Vayaḥ
2. Rūpa
3. Lāvaṇya
4. Saundarya
5. Abhirūpatā
6. Mādhurya
7. Mārdava

**Chart XVIII**

[ Pp. 228–229 ]

DŪTĪ

1. Nisṛshṭārthā
2. Mitārthā
3. Sandeśa-hārikā

**N. B.** Even male-agents ( *dūtas* ) are of these three varieties.

## Chapter V

### Chart XIX
[ Pp. 234-291 ]

BHĀVA

- Vyabhicārī
  - 1. Nirveda
  - 2. Glāni
  - 3. Śaṅkā
  - 4. Asūyā
  - 5. Mada
  - 6. Śrama
  - 7. Ālasya
  - 8. Dainya
  - 9. Cintā
  - 10. Moha
  - 11. Smṛti
  - 12. Dhṛti
  - 13. Vrīḍā
  - 14. Capalatā
  - 15. Harsha
  - 16. Āvega
  - 17. Jaḍatā
  - 18. Garva
  - 19. Vishāda
  - 20. Autsukya
  - 21. Nidrā
  - 22. Apasmāra
  - 23. Supta
  - 24. Vibodha
  - 25. Amarsha
  - 26. Avahitthā
  - 27. Ugratā
  - 28. Mati
  - 29. Vyādhi
  - 30. Unmāda
  - 31. Maraṇa
  - 32. Trāsa
  - 33. Vitarka
- Ṣāttvika
  - 1. Sveda
  - 2. Stambha
  - 3. Kampa
  - 4. Aśru–
    - Ānanda
    - Śoka
  - 5. Romāñca
  - 6. Pralaya
  - 7. Vaivarṇya
  - 8. Svara-bheda
- Sthāyī
  - 1. Rati–
    - Premā
    - Sneha
      - Ghṛta
      - Madhu
    - Māna
      - Udātta
      - Lalita
    - Praṇaya
      - Maitra
      - Sakhya
    - Rāga*
      - Nīlimā
        - Nīlī
        - Śyāmā
      - Raktimā
        - Kausumbha
        - Māñjishṭha
        - Lākshā
    - Anurāga
    - Bhāva
  - 2. Śoka
  - 3. Krodha
  - 4. Utsāha
  - 5. Bhaya
  - 6. Hāsa
  - 7. Jugupsā
  - 8. Vismaya

---

* For different stages ( *daśās* ) of *Rāga* Vide Chart XIXa *infra*.

**Chap. V** *Contd.*

**Chart XIX a**

[ P. 268 ]

| Rāga-daśā* | Smara-daśā |
|---|---|
| 1. Abhilāsha | 1. Nayana-prīti |
| 2. Cintā | 2. Cittāsaṅga |
| 3. Smṛti | 3. Saṅkalpa |
| 4. Guṇa-kathana | 4. Nidrā-ccheda |
| 5. Udvega | 5. Tanutā |
| 6. Sam-pralāpa | 6. Vishaya-nivṛtti |
| 7. Unmāda | 7. Trapā-nāśa |
| 8. Vyādhi | 8. Unmāda |
| 9. Jaḍatā | 9. Mūrchā |
| 10. Maraṇa | 10. Mṛti |

**Chart XX**

[ P. 265 ]

ANUBHĀVA

| Udbhāsvara | Sādhāraṇa |
|---|---|
| 1. Ālāpa | ( All other ensuants ) |
| 2. Vilāpa | |
| 3. Saṅlāpa | |
| 4. Pralāpa | |
| 5. Anulāpa | |
| 6. Apalāpa | |
| 7. Sandeśa | |
| 8. Atideśa | |
| 9. Upadeśa | |
| 10. Nirdeśa | |
| 11. Vyapadeśa | |

* N. B. Effectually *Rāga-daśās* and *Smara-( Kāma- ) daśās* are almost co-extensive.

**Chap. V** *Contd.*

**Chart XXI**

[ Pp. 266–285 ]

RASA ( according to Bharata )†

- Śṛṅgāra
  - Vipralambha
    - Ayoga
      1. Prauḍha
      2. Samañjasa
      3. Sādhāraṇa
    - Viprayoga
      1. Pravāsaja { Kāryaja, Śāpaja, Sambhramaja }
      2. Mānaja*
      3. Prema-vaicitya
    - Karuṇa
  - Sambhoga
    1. Saṅkshipta
    2. Saṅkīrṇa
    3. Sampūrṇa
    4. Samṛddha
- Śoka
- Raudra
- Vīra
  1. Dāna
  2. Dayā
  3. Yuddha
  4. Dharma
  5. And others
- Hāsya‡
  1. Ātmastha
  2. Parastha
- Bhayānaka
- Bībhatsa
  1. Kshobhaṇa
  2. Udvegī
  3. Ghṛṇā-Śuddha
- Adbhuta

† The New School adds Śānta aud Vatsala.

* Praśamanopāya of Māna ( p. 274 )

1. Sāma
2. Bheda
3. Dāna
4. Nati
5. Upekshā
6. Rasāntara

‡ How Hāsya is expressed ( p. 283 )

1. Smita
2. Hasita
3. Vihasita
4. Upa-hasita
5. Apa-hasita
6. Ati-hasita

**N. B.** These are reduced to three by Rudraṭa.

**Chap. V** *Contd.*

**Chart XXII**

[ P. 291 ]

ABHIVYAKTI-VISHAYA

[ Objects of manifestation ]

- Rasa
- Bhāva
  - Udaya
  - Śānti
  - Sandhi
  - Śabalatā
- Rasābhāsa
- Bhāvābhāsa

**Chart XXII a**

ABHIVYAKTI

[ Mode of manifestation ]

- Mukhyatayā
- Guṇībhūtatayā

## Chapter VI

**Chart XXIII**

[ P. 292 ]

DRAMATIC CONVENTIONS

1. Structural
2. Procedural
3. Regarding characters
4. Regarding *rasas*
5. Regarding names and addresses
6. Regarding use of languages
7. Miscellaneous

## Chapter VII

### Chart XXIV

[ P. 326 ]

VṚTTI

[ Bearing ]

- Vācyāśrayā
- Vācakāśrayā

### Chart XXIV a

[ Pp. 320–325 ]

VṚTTI

( Bearing *Contd.* )

- Artha-vṛtti
  - Kaiśikī[1]
    1. Narma
    2. Narma-sphūrja
    3. Narma-sphoṭa
    4. Narma-garbha
  - Sāttvatī
    1. Sañllāpaka
    2. Utthāpaka
    3. Saṅghātya
    4. Parivartaka
  - Ārabhaṭī[2]
    1. Saṅkshiptikā
    2. Sampheṭa
    3. Avapāta
    4. Vastūtthāpana
  - Brāhmī[3]
- Śabda-vṛtti
  - Bhāratī[4]
    1. Prarocanā
    2. Vīthī
    3. Prahasana
    4. Āmukha

### Chart XXIV b

[ P. 327 ]

VṚTTI

[ Diction ]

- Upanāgarikā
- Parushā
- Komalā

1. Bhojadeva adds Madhyama-Kaiśikī.
2. Bhojadeva adds Madhyama-Ārabhaṭī also.
3. It is added by Haripāla.
4. For further details vide Chart III. *supra.*

**Chap. VII** *Contd.*

## Chart XXV

[ P. 328 ]

PRAVṚTTI
[ Etiquette ]
( In view of Characteristics )

- Divyā
  - ( Several varieties like Vidyādhara, Gandharva, Kinnara etc. )
- Adivyā
  1. Āvantī
  2. Dākshiṇātyā
  3. Auḍhra-māgadhī
  4. Pāñcālī
- Divyādivyā ( added by S. D. )

## Chart XXV a

[ P. 332 ]

( *Pravṛtti Contd.* )

VARṆA

1. Pāṇḍu
2. Padma
3. Kapota
4. Harita
5. Kashāya
6. Gaura

**Chap. VII** *Contd.*

## Chart XXVI

[ P. 334–336 ]

*( Pravṛtti Contd. )*

BHĀSHĀ

- Atibhāshā
- Āryabhāshā
  - Sanskrit
    - Vaidika
    - Laukika ( Classical )
- Jātibhāshā
  - Prākṛta
    1. Māgadhī
    2. Āvantikā
    3. Prācyā
    4. Śaurasenī
    5. Ardha-māgadhī
    6. Bāhlīkā
    7. Dākshiṇātyā
  - Vibhāshā
    1. Śābarī
    2. Ābhīrī
    3. Cāṇḍālī
    4. Śakārī
    5. Drāviḍī
    6. Āndhrajā
    7. Paiśācī
- Jātyantarī

## Chart XXVII

[ P. 228–230 ]

RĪTI

- Vaidarbhī
- Gauḍī
- Pāñcalī
- Lāṭī
- Āvantī*
- Māgadhī*

* Added by S. K. A.

**Chap. VII** *Contd.*

**Chart XVIII**

[ Pp. 343-350 ]

GUṆA

( according to the Old School )

**Śabda**

1. Ślesha
2. Prasāda
3. Samata
4. Mādhurya
5. Sukumāratā
6. Artha-vyakti
7. Udāratā
8. Oja
9. Kānti
10. Samādhi

**Artha**

1. Ślesha
2. Prasāda
3. Samatā
4. Mādhurya
5. Sukumāratā
6. Artha-vyakti
7. Udāratā
8. Oja
9. Kānti
10. Samādhi

**Chart XVIII a**

[ P. 350 ]

GUṆA

( according to the New School )

Prasāda | Oja | Mādhurya

**Chart XXIX**

[ P. 353 ]

DOSHA

( according to Bharata )

1. Gūḍhārthatā
2. Arthāntara
3. Artha-hīna
4. Bhinnārthatā
5. Ekārthatā
6. Abhiplutārthatā
7. Nyāyādapetatā
8. Vishama
9. Visandhi
10. Śabda-cyuta

Chap. VII *Contd.*

**Chart XXIX a**

[ P. 357–363 ]

DOSHA

( according to the New School )

- Pada ( Apratītatva and others )
- Padāṁśa ( Avimṛshṭavidheyāṁśa and others )
- Vākya ( Samāpta-punarāttatā and others )
- Vṛtta ( Hata-vṛttatā and others )
- Rasa
  - Svokti
  - Dīpti
  - Ananusandhāna
  - Paripanthi-parigraha
  - Akāṇḍa-prathana
  - Ākshepa
  - Anaṅga-kīrtana
  - Ati-vistāra
  - Prakṛta-viparyaya
  - Anaucitya

**Chap. VII** *Contd.*

### Chart XXX

[ Pp. 367–385 ]

CHANDA

[ Metres ]

- Mātrika ( Jāti )
  - Āryā
    1. Pathyā
    2. Vipulā
    3. Capalā
    4. Mukha-capalā
    5. Jāghana-capalā
  - Gīti
  - Upagīti, etc.
- Vārṇika (Vṛtta)
  - Sama
    - Śrī *to* Utkṛti
    - Daṇḍaka
  - Ardha-sama
  - Vishama

### Chart XXXI

[ P. 394–395 ]

GATI = Cārī ( Gait )

- 1. Vaihāyāsi
  2. Udbhrāntaka
  3. Ārohāvaroha
  4. And others
- Bhaumī
  1. Āyāta
  2. Avāhitthā
  3. Aśvakrāntā
  4. Vāma
  5. And many others

**Chap. VII** *Contd.*

## Chart XXXII

[ Pp. 389–394 ]

NṚTYA ( Dance )

- Tāṇḍāvā
- Lāsya
  - ( Lāsyāṅga )
    1. Geya-pada
    2. Sthitā-pāṭhya
    3. Āsīna
    4. Pushpa-gaṇḍikā
    5. Pracchedaka
    6. Trigūḍha
    7. Saindhavaka
    8. Dvimūḍhaka
    9. Uttamottamaka
    10. Ukta-pratyukta

## Chart XXXIII

[ Pp. 397–398 ]

GĪTA

- Dhruvā
  1. Prāveśikī
  2. Naishkrāmikī
  3. Ākshepikī
  4. Prāsādikī
  5. Āntarā
- Miscellaneous

**Chap. VII** *Contd.*

**Chart XXXIV**

[ P. 399–406 ]

ALAṄKĀRA

( according to Bharata )

- Śabda
  1. Yāmaka
- Artha
  1. Upamā
  2. Rūpaka
  3. Dīpaka

**Chart XXXV**

[ P. 407 ]

PĀKA

( according to Vāmana )

- Śabda
- Vākya

**Chart XXXV a**

[ P. 407 ]

PĀKA

( according to Rājaśekhara )

- ( Group A )
  1. Picumanda
  2. Badara
  3. Mṛdvīkā
- ( Group B )
  1. Vārtāka
  2. Tintiḍīka
  3. Sahakāra
- ( Group C )
  1. Kramuka
  2. Trapusa
  3. Nārikela
- Kapittha*

* Kumāra-svāmī adds one more type, namely, the Kadalī pāka.

**Chap. VII** *Contd.*

**Chart XXXV b**

[ P. 406 ]

PĀKA

( according to Bhojādeva )

1. Mṛdvīkā
2. Nārikela
3. Badara
4. Sahakāra
5. Piṭhara
6. Picumanda
7. Madhu-kshīra†

**Chart XXXVI**

[ P. 2 ]

ABHINAYA

Āṅgika | Vācika | Sāttvika | Āhārya

† added by Śrīkṛshṇa Kavi ( M. M. p. 182 )

# APPENDIX B

## A THESAURUS OF DRAMATURGICAL TERMS

**Abbreviations**

| | | |
|---|---|---|
| Al. | = | Alaṅkāra |
| Arthop. | = | Arthopakshepaka |
| Ar. Pr. | = | Artha-prakṛti |
| Ār. | = | Ārabhaṭī |
| Bh. Vṛ. | = | Bhāratī Vṛtti |
| Div. | = | Division |
| Junc. | = | Juncture |
| Kai. | = | Kaiśikī Vṛtti |
| Kār. | = | Kāryāvasthā |
| Lang. | = | Language |
| Lk. | = | Lakshaṇa |
| Mānop. | = | Manopaśamana ( Upāya ) |
| Mem. | = | Member |
| N. | = | Nāyaka |
| Nā. | = | Nāyikā |
| Nāṭ. Al. | = | Nāṭyālaṅkāra |
| Nāṭ. Lk. | = | Nāṭyalakshaṇa |
| Pat. Sth. | = | Patākā-sthānaka |
| Pra. | = | Pravṛtti |
| Prah. | = | Prahasana |
| Prast. | = | Prastāvanā |
| Sañc. Bh. | = | Sañcāri-bhāva |
| Sāt. | = | Sāttvatī Vrtti |
| Sātt. Bh. | = | Sāttvika-bhāva |
| Śil. | = | Śilpaka |
| Sṛṅg. | = | Śṛṅgāra-rasa |
| Ud. Bh. | = | Udbhāsvara-bhāva |
| Up. Rūp. | = | Upa-rūpaka |
| Vipra. | = | Vipralambha-Śṛṅgāra-rasa |
| Vṛ. | = | Vṛtti. |
| Vr.-bh. | = | Vṛtta-bheda |

**Symbols**

| | | |
|---|---|---|
| I | = | Mukha Sandhi [ First Juncture ]. |
| II | = | Prati-mukha Sandhi [ Second Juncture ]. |
| III | = | Garbha-Sandhi [ Third Juncture ]. |
| IV | = | Avimarśa-Sandhi [ Fourth Juncture ]. |
| V | = | Nirvahaṇa-Sandhi [ Fifth Juncture ]. |

# DRAMATURGICAL TERMS

WORDS ARE ARRANGED IN SANSKRIT ALPHABETICAL ORDER



## A

| | | |
|---|---|---|
| AKĀṆḌA-CCHEDA | = | Abrupt fall, *a Rasa-dosha.* |
| AKĀṆḌA-PRATHANA | = | Abrupt mention, *a Rasa-dosha.* |
| AKSHAMĀ | = | Intolerance, *a Nāṭ. Lk.* |
| AKSHARA-SAṄGHĀTA | = | Combination, *a Nāṭ. Al.* |
| AKHAṆḌA-CŪLIKĀ | = | A post-scenium speech, *an Arthop.* |
| AṄKA | = | An Act, *the div. of structure of Drama.* |
| AṄKA-MUKHA | = | An Anticipatory scene, *an Arthop.* |
| AṄGAJA | = | personal, *a class of Nā. Al.* |
| AṄKĀVATĀRA | = | Continuation Scene, *An Arthop.* |
| AṄKĀSYA | = | Same as Aṅkamukha [ See below ] |
| ACETANĀŚRAYĀ | = | Laudation by ref. to direct objects, *a sub-div. of Prast.* |
| ATIKṚTI | = | A genus of metres having 25 syllables, *a Vṛ-bh.* |
| ATI-JAGATĪ | = | A genus of metres having 13 syllables, *a Vṛ-bh.* |
| ATIDEŚA | = | External expression of feelings, *an Ud. Bha.* |
| ATIDHṚTI | = | A genus of metres having nineteen syllables, *a Vṛ-bh.* |
| ATI-VISTĀRA | = | Over-extension, *a Rasa-dosha.* |
| ATI-BHĀSHĀ | = | Language of the deities, *under Pravṛtti.* |
| ATI-ŚAKVARĪ | = | A genus of metres having 15 syllables, *a Vṛ.-bh.* |
| ATIŚAYOKTI | = | Hyperbole, *an Al.* |
| ATI-HASITA | = | Cachination, *a mode of comic ( prahasana ).* |
| ATYASHṬI | = | A genus of metres having 17 syllables, *a Vṛ-bh.* |

ADBHUTA = Marvellous, *a Rasa.*

ADHIKA-PADATVA = Redundancy, *a dosha.*

ADHIKĀRA = A claim to benefit.

ADHIKĀRIN = A claimant of Adhikāra.

ADHIBALA = 1. Outwitting, *a sub-div. of III Junc.* 2. Outvying, *a sub-div. of Vīthi.*

ADHĪRĀ = Lacking in self-control, *a type of Madhyā Nā.*

ADHYAVASĀYA = Resolution, *a Nāt. Al.*

ANAṄGA-KĪRTANA = Development of the subsidiary, *a Rasa- dosha.*

ANANUSANDHĀNA = Oblivion, *a Rasa-dosha.*

ANAVĪKṚTATVA = Want of novelty, *a dosha.*

ANIYAME NIYAMA = Restriction of the unrestricted, *a dosha*

ANUKŪLA = Faithful, *a type of Śṛṅg. N.*

ANUKTA-SIDDHI = Fulfilment, *a Nāṭ. Al.,*

ANUGAMANA = Pursuit, *a sub-div. of Śilp.*

ANUDDISHṬA-SAṀHĀRA = V Junc. of Praśānta drama.

ANUNAYA = Conciliation, *a Nāṭ. Lk.*

ANUNĀYAKA = A subsidiary hero.

ANUPRĀSA = Alliteration, *an Al.*

ANUBHĀVA = After-effect, *an ensuant of a feeling.*

ANUMĀNA = 1. Inference, *a sub-div. of III Junc.* 2. Inference, *an Al.*

ANUMITA = Inferred, *a type of Īrshyā-māna.*

ANURĀGA = Developed affection, *a sub-div. of rati.*

ANULĀPA = A repetition of words, *an Ud. Bhā.*

ANUVṚTTI = Gallantry, *a Nāṭ. Al.*

ANṚTA = Falsehood, *a sub-div. of Prahasana.*

ANAUCITYA = Impropriety, *a Rasa-dosha.*

ANTARA-LĀPĀ = Inteṛnal type of enigma ( *nālikā* ).

APALĀPA = Withdrawl of a statement, *an Ud. Bhā.*

APAVĀDA = 1. Censure, *a sub-div. of IV Junc.* 2. False attribution, *a Nāṭ. Lk.*

| | |
|---|---|
| APAVĀRITAM | = An exclusive talk. |
| APASMĀRA | = Catelepsy, *a Sañc. Bh.* |
| APAHASITA | = Peals of laughter, *a mode of Prahasana.* |
| APAHNUTI | = Concealment or Imposition, *an Al.* |
| APRATIPATTI | = Indetermination, *a sub-div. of Śil.* |
| APRATĪTATVA | = Technicality, *a dosha.* |
| APRAYUKATATVA | = Unconventionalism, *a dosha.* |
| APRASIDDHATVA | = Unpopularity, *a dosha.* |
| APRASTUTA-PRAŚAṀSĀ | = Indirect description, *an Al.* |
| ABHAVAN-MATA-SAMBANDHA | = Improper relation, *a dosha.* |
| ABHIDHĀ | = Force of denotation, *a Śabda-śakti.* |
| ABHIDRAVA | = Contempt, *a sub.-div. of IV Junc.* |
| ABHINAYA | = Representation. |
| ABHIPRĀYA | = Supposition, *a Nāṭ. Lk.* |
| ABHIPLUTĀRTHATĀ | = Verbosity, *a dosha.* |
| ABHIMĀNA | = Boastfulness, *a Nāṭ Al.* |
| ABHIRUPATĀ | = Comeliness, *a Nā. Al.* |
| ABHILĀSHA | = 1. Attraction, *a rāga-daśā.*<br>2. Eagerness, *a Sañc. Bh.* |
| ABHIVYAKTI | = Manifestation, of sentiments. |
| ABHISĀRIKĀ | = Self-inviting or self-approaching, *a situation of Nā.* |
| ABHIJÑĀNA | = Momentous information, *a Nāṭ. Lk.* |
| ABHŪTĀHARAṆA | = Mis-statement, *a sub-div. of III Junc.* |
| AMATA-PARARTHATĀ | = Unacceptable second sense, *a dosha.* |
| AMARSHA | = Wrath, *a Sañc. Bh.* |
| AMĀTYA | = Political Minister, *an Asstt. to N.* |
| AYATNAJA | = Natural, *a class of Nā. Al.* |
| AYOGA | = Pre-union separation, *a type of Vipra. Śṛṅg.* |
| ARTHA | = 1. Junction, *a sub-div. of V Junc.*<br>2. Combination, *a Nāṭ. Lk.* |
| ARTHA-GUNA | = Merit of Sense. |

ARTHA-PRAKṚTI = Elements of Plot.

ARTHA-BĪJA = Subject of Action, *a type of germ.*

ARTHA-VYAKTI = 1. Vividity, *a type of Artha-guṇa.*
2. Perspicuity, *a Śabda-guṇa.*

ARTHA-VIŚESHAṆA = Repetition, *A Nāṭ. Al.*

ARTHA-VṚTTI = Effective bearing, *a Vṛ.*

ARTHA-SAHĀYA = Assistant of N.

ARTHA-HĪNA = Pleonasm, *a dosha.*

ARTHĀNTARA = Digression, *a dosha.*

ARTHĀPATTI = Deduction, *a Nāṭ. Lk.*

ARTHOPAKSHEPAKA = An Intermediary Scene.

ARDHA-MĀGADHĪ = 1. a type of Pravṛtti.
2. a variety of language.

ARDHA-SAMA = Semi-regular, a class of metres.

ALAṄKĀRA = Figures of Speech.

AVAPĀTA ( NA ) = Tumult, *a sub-div. of Ār. Vṛ.*

AVAMARŚA = Epitasis, *IV Junc.*

AVALAGITA = 1. Continuance, *a sub-div. of Vīthi.*
2. Siip, *a Mem. of Prah.*

AVALAGITĀ = a type of Prast.

AVASKANDA = Condescension, *a Mem. of Prah.*

AVASPANDITA = Interpretation, *a sub-div. of Vīthi.*

AVASYANDITA = Same as Avaspandita.

AVAHITTHĀ = 1. Concealment of an object, *a sub-div. of Śil.*
2. Dissimulation, *a Sañc. Bh.*
3. Approach in flurry, *a sub-div. of Bhaumī Gait.*

AVĀCAKATVA = Inexpressiveness, *a dosha.*

AVIMṚSHṬA-VIDHEYAMŚĀ = Indiscrimination of Predicate, *a dosha.*

AŚRU = Tears, *a Sātt. Bh.*

AŚLĪLA = Indecency, *a dosha.*

AŚVAKRĀNTĀ = Equaline pace, *a sub-div. of Bhaumī Gait.*

ASHṬI = A class of metres of 16 syllables, *a Vṛ.-bh.*

ASAT-PRALĀPA = Incoherent talk, *a sub-div. of Vīthi.*

ASATYĀHARAṆA = Same as Abhūtāharaṇa.

ASAMARTHATĀ = Incapacity, *a dosha.*

ASŪYĀ = Jealousy, *a Sañc. Bh.*

AHAṄKĀRA = A proud expression, *a Nāṭ. Lk.*

## Ā

ĀKRANDA = Shriek, *a Nāṭ. Al.*

ĀKĀŚA-BHĀSHITA = Speech from the void, *a type of Śravya Vastu.*

ĀKSHEPA = Hint, *an Al.*

ĀKSHEPIKĪ = Intermeddling song, *a Dhruvā.*

ĀKHYĀNA = Allusion, *a Nāṭ Al.*

ĀṄGIKĀBHINAYA = Physical representation.

ĀTMAGATAM = A soliloquy.

ĀTMASTHA = Subjective, *a type of Comic ( Prahasana ).*

ĀDĀNA = Resumé, *a sub-div. of IV Junc.*

ĀDYA-RASA = Erotic ( Śṛṅg. ), *a sentiment.*

ĀDHIKĀRIKA = Relating to adhikārin, *a sub-div. of plot*

ĀNANDA = Bliss, *a sub-div. of V Junc.*

ĀNDHRAJĀ = Of Āndhra, *a type of Vibhāshā.*

ĀNTARĀ = An intervening song, *a dhruvā.*

ĀBHĀSHAṆA = Satisfaction, *a sub-div. of V Junc.*

ĀBHIJĀTYA = Noble birth, *a Nā. Al.*

ĀBHĪRĪ = Pastoral dialect, *a type of Lang*

ĀMUKHA = Induction, *a sub-div. of Bh. Vṛ.*

ĀMRA-PĀKA = Mango-like fruition, *a Pāka.*

ĀYĀTA = Approach, *a type of Bhaumī Gait.*

ĀRABHAṬĪ = Horrific bearing, *a type of Artha-Vṛ.*

ĀRAMBHA = Commencement, *a Kār.*

ĀRYA-BHĀSHĀ = A Lang. of the princely class, *( under Pravṛtti ).*

| | | |
|---|---|---|
| ĀRYĀ | = | A type of Jāti Metres, *a Vṛ-bh.* |
| ĀLAMBANA | = | A determinant or pendant, *a Vibhāva.* |
| ĀLASYAM | = | 1. Physical fatigue, *a sub-div. of Śil.*<br>2. Sloth, *a Sañc. Bh.* |
| ĀLĀPA | = | A coaxing speech, *an Ud. Bh.* |
| ĀVANTIKĀ | = | 1. Same as Āvantī.<br>2. A type of Lang. |
| ĀVANTĪ | = | 1. A type of Prākṛta Bhāshā.<br>2. A type of Rīti. |
| ĀVEGA | = | Agitation, *a Sañc. Bh.* |
| ĀŚĪḤ | = | Blessing, *a Nāṭ. Al.* |
| ĀŚĪRMŪLĀ | = | Benedictory, *a type of Nāndī.* |
| ĀŚCARYA | = | Surprise, *a Sandhi-phala.* |
| ĀŚRAYA | = | Shelter, *a Nāṭ. Al.* |
| ĀŚVĀSA | = | Appeasement, *a sub-div. of Śil.* |
| ĀŚVĀSANA | = | Same as Āśvāsa. |
| ĀSĪNA | = | Musing, *a sub-div. of Lāsya.* |
| ĀHĀRYĀBHINAYA | = | Decorative representation. |

## Ī

| | | |
|---|---|---|
| ĪRSHYĀ | = | 1. Emulation, *a Sañc. Bh.*<br>2. *a Mānaja Vipra.* |
| ĪHĀMṚGA | = | A type of Rūp. |

## U

| | | |
|---|---|---|
| UKTA-PRATYUKTA | = | Amoebean Song, *a sub-div. of Lāsya.* |
| UKTI | = | Narration, *a Nāṭ. Al.* |
| UGRATĀ | = | Acrimony, *a Sañc. Bh.* |
| UCCHVĀSA | = | Regaining senses, *a sub-div. of Śil.* |
| UTKAṆṬHĀ | = | Longing, *a sub-div. of Śil.* |
| UTKĪRTANA | = | Mentioning, *a Nāṭ. Al.* |
| UTTAMOTTAMAKA | = | A Dance attended by music, *a sub-div. of Lāsya.* |
| UTTEJANA | = | Persuasion, *a Nāṭ. Al.* |
| UTTHĀPAKA | = | Challenge, *a sub-div. of Sātt. Vṛ.* |

| | |
|---|---|
| UTPĀDYA VASTU | = Devised, *a type of plot.* |
| UTPRĀSANA | = Ridicule, *a Nāṭ. Al.* |
| UTSĀHA | = Fortitude, *a Sthāyi Bh.* |
| UTSṚSHṬAṄKA | = A type of Rūpaka. |
| UTSVAPNĀYITA | = Same as Svapna. |
| UDĀTTA | = 1. Gallant, *a type of Nā.*<br>2. Gallant *a sub-div. of Prarocanā.*<br>3. Gallant, *a type of Māna.* |
| UDĀTTĀ | = Gallant, *a type of Nā.* |
| UDĀRATĀ | = 1. Grandeur, *a Śabda-guṇa.*<br>2. Grace, *an Artha-guṇa.* |
| UDĀHARAṆA | = 1. Exaggeration, *a sub-div. of III Junc.*<br>2. Illustration, *a Nāṭ. Lk.* |
| UDĀHṚTI | = Same as Udāharaṇa. |
| UDGHĀTYAKA | = Abrupt dialogue, *a sub-div. of Vīthi.* |
| UDDĪPANA | = Excitant States, *a class of Vibhāva.* |
| UDDĪPTA | = Aglow, *a type of Sātt. Bh.* |
| UDDHATA | = 1. Bold, *a type of Nā.*<br>2. Vehement, *a sub-div. of Prarocanā.* |
| UDBHEDA | = Disclosure, *a sub-div. of I Junc.* |
| UDBHĀSVARA | = An Express state, *a type of Anubhāva.* |
| UDYAMA | = Effort, *a Nāṭ. Al.* |
| UDVEGA | = 1. Dismay, *a sub-div. of III Junc.*<br>2. A mental disturbance, *a sub-div. of Śil.*<br>3. Uneasiness, *a Rāga-daśa.* |
| UDVEGĪ | = Agitative, *a type of Bībhatsa Rasa.* |
| UNMĀDA | = 1. Derangement, *a Sañc. Bh.*<br>2. Frenzy, *a Rāga-daśa.* |
| UNMEYA | = Visible, *a sub-div. of Vastu.* |
| UPAKSHEPA | = 1. Suggestion, *a sub-div. of I Junc.*<br>2. Transference, *a Rasa-dosha.* |
| UPAGĪTI | = A Jāti metre, *a Vṛ.-Bh.* |
| UPAGŪHANA | = Unforeseen, *a sub-div. of I Junc.* |
| UPADISHṬA | = Admonition, *a Nāṭ Lk.* |

UPADEŚA = 1. Instruction, *a Nāṭ. Al.* 2. Direction, *an Ud. Bh.*

UPANĀGARIKĀ = Urban, *a Śabda. Vṛ.*

UPANYĀSA = 1. Intimation, *a sub-div. of II Junc.* 2. Casual Introduction, *a Mem. of Bhāṇī.*

UPAPATTI = 1. Reasoning, *a Nāṭ. Al.* 2. Argument, *a Mem. of Prah.*

UPA-RŪPAKA = A generic term for subsidiary shows.

UPA-SAṀHĀRA = 1. V. Junc. of Lalita type of Nāṭaka. 2. Apodosis, *a Sandhi.*

UPA-HASITA = A loud laugh, *a Comic ( Prah. )*

UPĀTTA = Borrowed, *a type of Vastu.*

UPĀDHI = Same as Kapaṭa.

UPEKSHĀ = Indifference, *a Manopaśamana.*

UBHAYĀYATTA-SIDDHI = *a type of N.*

ULLĀPYA = an Upa-Rūpaka.

ULLEKHA = A demonstration, *a Nāṭ. Al.*

**Ū**

ŪHA = Dubiousness, *a Sañc. Bh.*

**E**

EKĀRTHATĀ = Tautology, *a dosha*

**O**

OJAS = 1. Prowess, *A Sandhyantara.* 2. Elaborateness, *an Artha-guṇa.* 3. Bombast, *a Śabda-guṇa.*

**Au**

AUGRYAM = Same as Ugratā.

AUDHRA-MĀGADHĪ = Eastern etiquette, *a Pravṛtti.*

AUTSUKYA = Eagerness, *a Sañc. Bh.*

AUDĀRYA = 1. Magnanimity, *a N. Guṇa.* 2. Dignity, *a N. Al.*

**Ka**

| | | |
|---|---|---|
| KAÑCUKIN | = | Chamberlain, an attendant in harem. |
| KATHITA-PADATĀ | = | Repetition of a word, *a dosha.* |
| KATHODGHĀTA | = | Real Commencement, *a type of Prast.* |
| KANISHṬHĀ | = | Junior, *a type of Nā.* |
| KAPAṬA | = | Disguise, *a Nāṭ. Al.* |
| KAPOTA | = | Grey, *a type of Varṇa.* |
| KAMPA | = | Tremour, *a Sātt. Bh.* |
| KARAṆAM | = | Resumption, *a sub- div. of I Junc.* |
| KARAMBHAKA | = | A type of Śvraya-Kavya [Chart No. I ]. |
| KARUṆA | = | 1. Pathetic : *a type of Vipra. Śṛṅg.*<br>2. ,, : *A Rasa.* |
| KARṆE EVAM | = | Dropping in ear, *a mode of Sūcya Vastu.* |
| KALAHĀNTARITĀ | = | Termagant, *a situation of Nā.* |
| KĀSHĀYA | = | Mauve, *a type of Varṇa.* |
| KĀNTI | = | 1. Beauty : *an Artha-guṇa.*<br>2. ,, : *a Śabda-guṇa.*<br>3. Grace, : *a Nā. Al.* |
| KĀRYA | = | 1. Interpretation, *a Nāṭ. Lk.*<br>2. Denouément, *an Artha-pṛ.* |
| KĀRYAJA | = | On business, *a type of Vipra. Śṛṅg.* |
| KĀRYĀVASTHĀ | = | Stage of action. |
| KĀLA | = | Time, *a sub-div. of Prarocanā.* |
| KĀVYA | = | A type of Upa-Rūpaka. |
| KĀVYA-LIṄGA | = | Poetical Reason, *An. Al.* |
| KĀVYA-SAṀHĀRA | = | Termination, *a sub-div. of V Junc.* |
| KILAKIÑCITA | = | Delight, *a Svābhāvika Nā. Al.* |
| KUṬṬAMITA | = | Pretension, *a Svābhāvika Nā Al.* |
| KUTŪHALA | = | Inquisitiveness, *a Nā. Al.* |
| KULASTRĪ | = | Housewife, *a Nā.* |
| KṚTI | = | Consolation, *a sub-div. of V Junc.* |
| KELI | = | Sport, *a Nā. Al.* |
| KAIŚIKĪ | = | Gay bearing, *a type of Artha-Vṛ.* |
| KOMALĀ | = | Soft, *a sub-div. of Śabda-Vṛtti.* |
| KAUSUMBHA | = | Saffronic, *a type of Raktimā rāga.* |

KRAMA = Progress, *a sub. div. of III Junc.*
KRAMUKA-PĀKA = Areca-like Taste, *a type of Pāka.*
KRODHA = { 1. Indignation, *a sandhyantara.* 2. Wrath, *a Sthāyī Bhāva.* }
KLISHṬATĀ = Obscurity, *a dosha.*
KSHAMĀ = Forbearance, *a Nāṭ. Al.*
KSHIPTI = Revelation, *a sub-div. of III Junc.*
KSHĪRA–PĀKA = Milky Taste, *a type of Pāka.*
KSHOBHA = Agitation, *a Nāṭ. Al.*
KSHOBHAṆA = Ghastly, *a type of Bībhatsa-rasa.*

**Kha**

KHAṆḌA-CŪLIKĀ = a Post-scenium speech, *a type of Cūlikā.*
KHAṆḌITĀ = Broken-hearted, *a situation of Nā.*
KHEDA = Dejection, *a sub-div. of IV Junc.*

**Ga**

GAṆḌA = Abrupt remark, *a sub-div. of Vīthī.*
GAṆIKĀ = Courtesan, *a type of Nā.*
GATI = Gait.
GADA = Illness, *a Sañc. Bh.*
GAD-GAD-VĀK = Choked voice, *a sub-div. of Prah.*
GADYA = Prose, a class of Kāvya.
GARBHA-SANDHI = Catastasis, *III Junc.*
GARBHĀṄKA = An Embryo Scene, *an Arthop.*
GARBHITATĀ = Misplacing, *a dosha.*
GARVA = { 1. Conceit, *a Nāṭ. Al.* 2. Conceit, *a Sañc. Bh.* }
GARHAṆA = Censure, *a Nāṭ. Lk.*
GĀMBHĪRYA = Mental Equilibrium, *A merit of Nā.*
GĪTA = Music, *a dramatic artifice.*
GĪTI = A type of Jāti Metre, *a Vṛ.-bh.*
GUṆA = Dramatic Merit.
GUṆA-KATHANA = Extolling, *a Rāga-daśā.*
GUṆA-KĪRTANA = { 1. Description, *a Nāṭ. Lk.* 2. Extolling of virtues, *a Rāga-daśā.* }
GUṆĀTIPĀTA = A rev. re quality [illegible]

| | | |
|---|---|---|
| GUṆĀTIŚAYA | = | Exaggeration, *a Nāṭ. Lk.* |
| GUṆĀNUVĀDA | = | Similitude, *a Nāṭ. Lk.* |
| GUṆOKTI | = | Same as Ukti. |
| GUPTI | = | Concealment, *a Sandhi-phala.* |
| GŪḌHĀRTHATĀ | = | Obscurity, *a dosha.* |
| GEYA-PADA | = | A sublime song, *a sub-div. of Lāsya.* |
| GOTRA-SKHALANA [ -SKHALITA ] | = | Misquotation, *a Sandhyantara.* |
| GOSHṬHĪ | = | An Upa-Rūpaka. |
| GAUḌĪ | = | Bombastic style, *a rīti.* |
| GAUṆĪ | = | Secondary Force of expression, *a type of Vṛ.* |
| GRATHANA | = | 1. Hint, *a sub-div. of V Junc.*<br>2. Close contact, *a sub-div. of Śil.* |
| GRĀMYATVA | = | Rusticity, *a dosha.* |
| GLĀNI | = | 1. Disgust, *a Sañc. Bh.*<br>2. A Junc. of Bhāsvara Nāṭaka. |

**Gha**

| | | |
|---|---|---|
| GHṚṆĀ-ŚUDDHA | = | Aversion from sensual joys, *a type of Bībhatsa Rasa.* |
| GHṚTA-SAMA | = | Butyraceous, *a type of Sneha.* |

**Ca**

| | | |
|---|---|---|
| CAKITA | = | Flurry, *a Nā. Lk.* |
| CAPALATĀ | = | Inconstancy, *a Sañc. Bh.* |
| CAPALĀ | = | A type of Āryā, *a Vṛ.-bh.* |
| CAMATKĀRA | = | 1. Striking deed, a *sub-div. of Śil.*<br>2. Wonder, the essence of poetry. |
| CAMATKṚTI | = | Charm in expression. |
| CAMPŪ | = | a type of Śravya Kāvya [ Chart I ]. |
| CALANAM | = | Praise, *a sub-div. of IV Junc.* |
| CĀṆḌĀLI | = | Slang, *a type of Vibhāshā.* |
| CĀRĪ | = | A type of Gait. |
| CITTĀRDRATĀ | = | A transitory mood, *a Sañc. Bh.* |
| CITTĀSAṄGA | = | Mental devotion, *a smara-daśā.* |
| CITRAM | = | Presentation, *a Sandhyantara.* |

CINTANAM = { 1. Same as Cintā, *a Sañc. Bh.*
2. Anxiety, *a Rāga-daśā.* }

CŪLIKĀ = Intimation Scene, *an Arthop.*

CEṬA = An assistant of a hero.

CETANĀŚRAYĀ = Laudation relating to living objects.

CYUTASAṀSKĀRATĀ = Solecism, *a dosha.*

**Cha**

CHANDA = Metre.

CHALAM = Deception, *a sub-div. of Vīthi.*

CHALANAM = Disrespect, *a sub-div. of the IV Junc.*

CHĀDANAM = Forbearance, *a sub-div. of the IV Junc.*

CHĀYĀ-NĀṬAKA = a type of Upa-Rūpaka.

**Ja**

JAGHANA-CAPALĀ = a type of Āryā, *a Vṛ.-bh.*

JAḌATĀ = { 1. Stupour, *a Sañc. Bh.*
2. Sluggishness, *a Rāga-daśā.* }

JANĀNTIKAM = Aside talk.

JĀTI = A class of metres.

JĀTIBHĀSHĀ = People's language.

JĀTYANTARĪ = Lang. of the foresters including animals.

JUGUPSĀ = Disgust, *a Śthāyi-Bhā.*

JÑAPTI = Conjecture, *a Nāṭ. Lk.*

JYESHṬHĀ = Senior, *a type of Nā.*

JYOTSNĪ = Moonlove heroine, *a type of Abhisārikā Nā.*

JVALITA = Flagrant, *a form of Sātt. Bh.* (U. J. N.)

**Ḍa**

ḌIMA = A type of Rūpaka.

**Ta**

TANUTĀ = Emaciation, *a smara-daśā.*

TAPANA = Uneasiness, *a Nā. Al.*

TAMASĪ = Saple heroine, *a type of Abhisārikā Nā.*

TARKA = Guess, *a sub-div. of Śil.*

TĀṆḌAVA = Dythyramb, *a horrific dance.*

TĀPA = Repentence, *a sub-div. of Śil.*

TĀPANAM = Unrequitedness, *a sub-div. of II Junc.*

| | | |
|---|---|---|
| TULYA-TARKA | = | Analogy, *a Nāṭ. Lk.* |
| TULYA-YOGITĀ | = | A figure of Construction, *an Al.* |
| TULYA-VIŚESHAṆAKA | = | Attributive, *a sub-div. of Patā. Sthā.* |
| TULYA-SAṀVIDHĀNAKA | = | With common situation, *a type of Patā. Sthā.* |
| TINTIḌĪKA-PĀKA | = | Tamarind Taste, *a type of Pāka.* |
| TEJAS | = | 1. Prowess, *a Sandhyantara.*<br>2. Brilliance, *a N. Guṇa.* |
| TOṬAKA | = | Quarrel, *a sub-div. of III Junc.* |
| TRAPĀ-NĀŚA | = | Bashlessness, *a smara-daśā.* |
| TRAPUSA-PĀKA | = | Cucumber Taste, *a type of Pāka.* |
| TRĀSA | = | Fright, *a Sañc. Bh.* |
| TRIGATA | = | Triple rendering, *a sub-div. of Vīthi.* |
| TRIGŪḌHA ( -KA ) | = | A dance by men, *a sub-div. of Lāsya.* |
| TROṬAKAM | = | 1. A Type of Upa-Rūpaka.<br>2. Quarrel, *a sub-div. of III Junc.* |

**Da**

| | | |
|---|---|---|
| DAKSHIṆA | = | Gallant, *a type of Śṛṅg. N.* |
| DAṆḌA | = | Chastisement, *a Sandhyantara.* |
| DAṆḌA-SAHĀYA | = | An asstt. to N., in matters of defence. |
| DAYĀ-VĪRĀ | = | 1. Sympathetic Heroism, *a type of Vīra-rasa.*<br>2. A compassionate hero, *a type of N.* |
| DĀKSHIṆĀTYĀ | = | 1. South-Indian etiquette, *a type of Pr.*<br>2. Southern Lang. |
| DĀKSHIṆYAM | = | Complaisance, *a Nāṭ. Lk.* |
| DĀNAM | = | 1. Offer, *a Sandhyantara.*<br>2. Gift, *a Mānop.* |
| DĀNA-VĪRA | = | 1. Munificent Heroism, *a type of Vīra-rasa.*<br>2. A munificent hero, *a type of N.* |
| DIVYĀ | = | Divine, *a type of heroine.* |

DISHṬA = A description by ref. to seasons, *a Nāṭ. Lk.*

DĪPTA = Gleaming, *a type of Sātt. Bha.*

DĪPTI = 1. Rejuvenation, *a Rasa-dosha.*
2. Radiance, *an Ayatnaja Nā. Al.*

DURMALLIKĀ = An Upa-Rūpaka.

DŪTA = An Agent.

DŪTYA = Assistance, *a Sandhyantara.*

DUŚŚRAVATVA = Onerousness, *a dosha.*

DṚŚYA = Visible, *a sub-div. of Vastu.*

DṚSHṬA = Observed, *a type of Īrshyā-māna.*

DṚSHṬĀNTA = 1. Example, *a Nāṭ. Lk.*
2. Illustration, *an Al.*

DEVĪ = Queen, *a senior Nā.*

DEŚA = 1. Place, *a sub-div. of Prarocanā.*
2. Inferential Knowledge, *a Nāṭ. Al.* (B. P.)

DAINYA = Depression, *a Sañc. Bh.*

DYUTI = Reprimand, *a sub-div. of IV Junc.*

DRAVA = Contempt, *a sub-div. of* IV *Junc.*

DRĀKSHĀ-PĀKA = Same as Mṛdvīkā Pāka.

DRĀVIḌĪ = A Dravidian sub-dialect.

DVIMŪḌHAKA = A circular dance, *a sub-div. of Lāsya.*

**Dha**

DHARMA-VĪRA = 1. Righteous heroism, *a rasa.*
2. A moral N.

DHARMA-SAHĀYA = An asstt. to hero in matters of religion.

DHĪ = Determination, *a Sandhyantara.*

DHĪRĀ = 1. Self-controlled, *a type of Madhyā Nā.*
2. Patient, *a Nā.*

DHĪRĀ-DHĪRĀ = Partly controlled, *a type of Madhyā Nā.*

DHŪNANA = Disinterest, *a sub-div. of II Junc.*

DHŪMĀYITA = Fumade, *a form of Sātt. Bhā.*
DHŪRTA = A type of Prakaraṇa.
DHṚTI = { 1. Constant, *a Sañc. Bh.* 2. Consolation, *a sub-div. of V Junc.* }
DHṚSHṬA = Bold, a type of *Śṛṅgārī N.*
DHAIRYA = { 1. Steadfastness, *a merit of a Nā.* 2. Restraint, *an Ayatnaja Nā. Al.* }
DHRUVĀ = A type of song.
DHVANI = { 1. A hinted sense. 2. First grade Kāvya. }

**Na**

NAṬĪ = An Actress, *Asstt. to Sūtra-dhāra.*
NATI = Apology, *a Mānop.*
NAMASKṚTI = Adorative, *a type of Nāndī.*
NAYANA-PRĪTI = Visual attraction, *a smara-daśā.*
NARTANAKA = An Upa-Rūpaka.
NARMA = { 1. Joke, *a sub-div. of II Junc.* 2. Pleasantry, *a sub-div. of Kai. Vṛ.* }
NARMA-GARBHA = Covert pleasantry, *a sub-div. of Kai. Vṛ.*
NARMA-DYUTI = Amusement, *a sub-div. of II Junc.*
NARMA-SAHĀYA = An asstt. to hero in coeur-de-affaire.
NARMA-SPHŪRJA = Bloom of Pleasantry, *a sub-div. of Kai. Vṛ.*
NARMA-SPHOṬA = Overture of Pleasantry, *a sub-div. of Kai. Vṛ.*
NAVA-YAUVANA = Fresh Youth, *a type of attractive age of Nā.*
NĀṬAKA = Drama, *a type of Rūpaka.*
NĀṬIKĀ = A type of Upa-Rūpaka.
NĀṬYA-RĀSAKA = an Upa-Rūpaka.
NĀṬYA-LAKSHAṆA = Dramatic Features.
NĀṬYĀLAṄKĀRA = Dramatic Figure or an embellishment.
NĀNDĪ = Invocation, *a preliminary of drama.*
NĀYAKA = Hero, *the Phala-svāmī.*
NĀYAKA-GUṆA = Personal merits of a hero.
NĀYAKA-SIDDHI = II Junc. of Bhāsvara Nāṭaka.

NĀYIKĀ = A heroine, *ālambana of Śṛṅg.*

NĀYIKĀLAṄKĀRA = An embellishment of a Nā.

NĀRIKELA-PĀKA = A Cocoa-nut Taste, *a Pāka.*

NĀLIKĀ = Enigma, *a sub-div. of Vīthi.*

NIDARŚANA = Illustration, *a Nāṭ. Lk.*

NIDARŚANĀ = A fanciful relation, *an Al.*

NIDRĀ = Slumber, *a Sañc. Bh.*

NIDRĀ-CCHEDA = Insomnia, *a smara-daśā.*

NIBHṚTĀ = Grave, *a type of Nā.*

NIYATĀPTI = Certainty of Success, *a Kār.*

NIRARTHAKATĀ = Pleonasm, *a dosha.*

NIRUKTI = Narration, *a Nāṭ. Lk.*

NIRODHA = Frustration, *a sub-div. of II Junc.*

NIRODHANA = Opposition, *a sub-div. of II Junc.*

NIRDEŚA = Mention of one's own name, *an Ud. Bh.*

NIRBHĀSANA = Suggestion, *a Nāṭ. Al.*

NIRVAHAṆA = Apodosis, *V Junc.*

NIRVEDA = 1. Disappointment, *a Sañc. Bh.* 2. Disinterest, *a Sthāyī Bhāva.*

NIVṚTTI = Citation of an Illustration, *a sub-div. of V Junc.*

NIVEDANA = Indication, *a Nāṭ. Al.*

NISṚSHṬĀRTHA = shrewd, *a type of agent.*

NIHATĀRTHATĀ = Obsoleteness, *a dosha.*

NĪTI = Conduct, *a Nāṭ. Al.*

NĪLIMĀ = Blue, *a type of Rāga.*

NĪLĪ = 1. A Nāndī, having ref. to the Sun or the Moon. 2. Indigo, *a type of fast Rāga.* 3. *An abhisārikā Nā.*, moving in dark nights.

NṚTYA = Dance, *a representation.*

NṚPA-PATNĪ = Royal consort, *a type of Nā.*

NETĀ = Same as Nāyaka.

NEYĀRTHATĀ = Conceit, *a dosha.*

NAISHKRĀMIKĪ = A song marking the exit of characters; *a Dhruvā.*

NYĀYĀDAPETATĀ = Illogicality, *a dosha.*

NYĀSA = I Junc. of Praśānta Nāṭaka.

NYŪNA-PADATĀ = Deficiency of word, *a dosha.*

**Pa**

PATAT-PRAKARSHATĀ = Excellence falling off, *a dosha.*

PATĀKĀ = 1. Episode, *a sub-div. of Prāsaṅgika Vastu.* 2. Episode, *an Ar. Pr.*

PATĀKĀ-NĀYAKA = Indication of Episode, *a sub-div. of subsidiary action.*

PATI = Legally wedded, *a type of Śṛṅg. hero.*

PATRĀVALĪ = A Suggestive Nāndī.

PATHYĀ = A type of Āryā Metre, *a Vṛ.-bh.*

PADOCCAYA = Inset of Words, *a Nāṭ. Lk.*

PADMA = Pink, *a type of Varṇa.*

PADYA = 1. Stanza, also a type of metre. 2. Measured composition, *a type of Kāvya.*

PARAKĪYĀ = Consort of some one else or unmarried, *a Nā.*

PARASTHA = Objective, *a type of comic.*

PARIKARA [ = PARIKRIYĀ] = Enlargement, *a sub-div. of I Junc.*

PARIKSHAYA = IV Junc. of Bhāsvara Nāṭaka.

PARIDEVANA = Transference, *a Nāṭ. Lk.*

PARINYĀSA = Establishment, *a sub-div. of I Junc.*

PARIPANTHI-PARIGRAHA = Averseness; *a Rasa-dosha.*

PARIBHĀVANĀ = Surprise, *a sub-div. of I Junc.*

PARIBHĀSHAṆA = Censure, *a sub-div. of V Junc.*

PARIVARTAKA = Change of action, *a sub-div. of Sātt. Vṛ.*

PARISARPA = Pursuit, *a sub-div. of II Junc.*

PARIHĀRA = Apology, *a Nāṭ. Al.*

| | | |
|---|---|---|
| PARIVĀDA | = | Reproof, *a Nāṭ. Al.* |
| PARĪSARPA | = | Same as Parisarpa. |
| PARUSHĀ | = | Harsh, *a type of Śabda-Vṛ.* |
| PARYUPĀSANA | = | Solicitation, *a sub-div. of II Junc.* |
| PAŚCCĀTTĀPA | = | Repentence, *a Nāṭ. Al.* |
| PĀKA | = | Fruition. |
| PĀÑCĀLA-MADHYAMĀ | = | *A type of Pravṛtti.* |
| PĀÑCĀLĪ | = | 1. *a type of Pravṛtti.*<br>2. *a type of Rīti.* |
| PĀṆḌU | = | Buff, *a type of Varṇa.* |
| PĀTRA | = | A Character. |
| PĀRIPĀRŚVAKA | = | An attendant of Sūtradhāra. |
| PICUMANDA-PĀKA | = | A Margo Taste, *a Pāka.* |
| PIṬHARA-PĀKA | = | Hollow fruition, *a type of Pāka.* |
| PĪṬHAMARDA | = | A leading asstt. of a hero. |
| PUSHPA | = | Gallantry, *a sub-div. of II Junc.* |
| PUSHPA-GAṆḌIKĀ | = | Metaphorical titles, *a Lāsyāṅga.* |
| PŪRṆA | = | A type of Nāṭaka. |
| PŪRVA-BHĀVA | = | Anticipation, *a sub-div. of V Junc.* |
| PŪRVA-RAṄGA | = | Theatrical arrangement (*Prasādhana*). |
| PŪRVA-RĀGA | = | Love before accomplishment. |
| PŪRVA-VĀKYA | = | Same as Pūrva-bhāva. |
| PṚCCHĀ | = | Description, *a Nāṭ. Lk.* |
| PAIŚĀCĪ | = | A type of Lang. |
| PAUNARUKTYA | = | Tautology, *a dosha.* |
| PRAKARAṆA | = | A type of Rūpaka. |
| PRAKARAṆĪ | = | An Upa-Rūpaka. |
| PRAKARĪ | = | 1. Incident, *a sub-div. of subsidiary action.*<br>2. also *an Ar. Pr.* |
| PRAKĀŚAM | = | Audible matter. |
| PRAKĀŚANA | = | Disclosure, *a Sandhi-phala.* |
| PRAKṚTA-VIPARYAYA | = | Change of context, *a Rasa-dosha.* |
| PRAKHYĀTA | = | Well-known, *a type of plot* (*Vastu*). |
| PRAGAMANA (-YAṆA) | = | Response, *a sub-div. of II Junc.* |
| PRAGALBHATĀ | = | Boldness, *an attitude of Nā.* |

| | |
|---|---|
| PRAGALBHĀ | = Mature, *a type of Nā.* |
| PRACCHEDAKA | = A satirical song, *a sub-div. of Lāsya.* |
| PRAṆAYA | = Deep Affection, *a sub-div. of Rati.* |
| PRAṆAYA-MĀNA | = Amorous wrath, *a type of Māna.* |
| PRATIKŪLA-VARṆATĀ | = Repugnance of sounds, *a dosha.* |
| PRATI-NĀYAKA | = Adversary, *a Counter-hero.* |
| PRATIPATTI | = Understanding, *a sub-div. of Śil.* |
| PRATIMUKHA-SANDHI | = Metabasis, Progression, *II Junc.* |
| PRATIVASTŪPAMĀ | = Parrellelism, *an Al.* |
| PRATISHEDHA | = 1. Prevention, *a sub-div. of IV Junc.*<br>2. Denial, *a Nāṭ. Lk.* |
| PRATISAṀSKṚTA | = Adopted, *a type of original plot.* |
| PRATIHĀRĪ | = Portress, *an attendant of the King.* |
| PRATYUTPANNA-MATI | = Ready-witted; *a Sandhyantara.* |
| PRAPAÑCA | = Compliment, *a sub-div. of Vīthī.* |
| PRABODHANA | = Awakening, *a sub-div. of Śil.* |
| PRAYATNA | = Endeavour, *a sub-div. of Śil.* |
| PRAYOGĀTIŚAYA | = Personal presentation, *a type of Prastāvanā.* |
| PRAROCANĀ | = 1. Precursion, *a sub-div. of IV Junc.*<br>2. Laudation, *a sub-div. of Bh. Vr.* |
| PRALAYA | = 1. Mortality, *a Sañc. Bh.*<br>2. Swoon, *a Sāttv. Bh.* |
| PRALĀPA | = 1. Prating, *a sub-div. of Prahasana.*<br>2. an Ud. Bh. |
| PRALOBHA | = Inducement, *a sub-div. of Śil.* |
| PRAVARTAKA | = Entrance of a Character, *a type of Prast.* |
| PRAVARTANA | = Direction, *a Nāṭ. Al.* |
| PRAVĀSAJA | = Due to sojourn, *a type of Vipr.* |
| PRAVṚTTI | = Etiquette. |
| PRAVEŚAKA | = Introductory Scene, *An Arthop.* |
| PRAŚAMANA | = Pacification, *a sub-div. of II Junc.* |

PRAŚASTI = Valediction. *a sub-div. of V Junc.*

PRAŚĀNTA = { 1. A type of Nāṭaka.
2. Calm, *a type of N.*

PRASAKTI = Close Attachment, *a sub-div. of Śil.*

PRASAṄGA = Reverence, *a sub-div. of IV Junc.*

PRASĀDA = { 1. Graciousness, *a sub-div. of V Junc.*
2. Concinnity, *a Śabda-guṇa.*
3. Perspicuity, *an Artha-guṇa.*

PRASIDDHI = Similitude, *a Nāṭ. Lk.*

PRASIDDHI-VIRODHA = Unconventionalism, *a dosha.*

PRASTĀVANĀ = Induction, *a preliminary of drama.*

PRASTHĀNA = An Upa-Rūpaka.

PRAHARSHA = { 1. Excess of joy, *a Nāṭ. Lk.*
2. Ecstatic delight, *a sub-div. of Śil.*

PRAHASANA = { 1. Farce, *a type of Rūpaka.*
2. Humour, *a sub-div. of Bh. Vṛ.*

PRĀKṚTA = A Jāti-bhāshā ( *under Pṛ.* )

PRĀGALBHYA = Same as Pragalbhatā.

PRĀCYĀ = A type of Prākṛta ( *under Pṛ.* )

PRĀPTI = { 1. Attainment, *a sub-div. of I Junc.*
2. Conjecture, *a Nāṭ. Lk.*
3. Blissful accomplishment, *a sub-div. of Śil.*

PRĀPTYĀŚĀ = Prospect of success, *a Kār.*

PRĀRTHANĀ = Request, *a sub-div. of III Junc.*

PRĀVEŚIKĪ = Introductory song, *a Dhruvā.*

PRĀSĀDIKĪ = Decorative, *a type of Dhruvā.*

PRIYOKTI = Gratifying speech, *a Nāṭ. Lk.*

PREKSHĀṆAKA = An Upa-Rūpaka.

PREMĀ = Affection, *a Bhāva capable of being Sthāyin.*

PROTSĀHANA = Encouragement, *a Nāṭ. Al.*

PROSHITA-BHARTṚKĀ = A type of Nā., whose husband is on sojourn.

PRAUḌHA = 1. Majestic, *a sub-div. of Prarocanā.*
2. Developed, *a type of Premā.*
3. Advanced, *a type of Vipra.*

**Pha**

PHALA = Fruit, *the motif.*
PHALA-BĪJA = Consequence, *a type of germ.*
PHALĀGAMA = Consummation, *a Kār.*

**Ba**

BADARA-PĀKA = A Berry-like Taste, *a Pāka.*
BANDĪ = A bard.
BALA-VĪRA = A strong hero, *a type of a Vīra N.*
BAHIR-LĀPĀ = External enigma, *a type of Nālikā.*
BĀSHPA = Tears, a flow of : *a sub-div. of Śil.*
BĀHLIKĀ = A type of Prākṛta Lang.
BINDU = Drop, *an Ar. Pr.*
BIBBOKA = Affected indifference, *a Svābhāvika Nā. Al.*
BĪJA = Germ, *an Ar. Pr.*
BĪJA-DARŚANA = IV Junc. of Praśānta Nāṭaka.
BĪJOKTI = III Junc. of Praśānta Nāṭaka.
BĪBHATSA = Loathsome, *a Rasa.*
BRĀHMĪ = Meditative Bearing, *a Vṛ.*

**Bha**

BHAKTI = Devotion, *a Bhāva capable of being Sthāyin.*
BHAGNA-PRAKRAMATĀ = Breach of order, *a dosha.*
BHAYA = 1. Fear, *a Sandhyantara.*
2. Consternation, *a sub-div. of Prahasana.*
3. Terror, *a Sthāyī Bhāva.*
BHAYĀNAKA = Terrific,* *a Rasa.*
BHARATA-VĀKYA = Valediction, *Epilogue.*
BHRAṀŚA = A slip, *a Nāṭ. Lk.*

BHĀṆA = Monologue, *a type of Rūpaka.*
BHĀṆĪ = An Upa-rūpaka.
BHĀRATĪ = Eloquent bearing, *a type of Śabda-Vṛ.*
BHĀVA = 1. Feelings ( *Vyangya* ).
2. Attachment, *a sub-div. of Rati.*
3. Affection, *a Nā. Al.*
BHĀVA-DHVANI = Suggestion of emotions.
BHĀVA-ŚABALATĀ = Commixture of various feelings.
BHĀVA-ŚĀNTI = Sinking of feelings.
BHĀVA-SANDHI = Confluence of two or more feelings.
BHĀVĀNTARA = *A sub-div. of IV Junc.*
BHĀVĀBHĀSA = Psuedo-suggestion.
BHĀVODAYA = Rise of Feelings.
BHĀSHAṆA = Satisfaction, *a sub-div. of V Junc.*
BHĀSHĀ = Language, *a sub-div. of Pṛ.*
BHĀSVARA = A type of Nāṭaka.
BHINNĀRTHATĀ = Obscurity, *a dosha.*
BHŪSHAṆA = Ornament, *a Nāṭ. Lk.*
BHEDA = 1. Division, *a sub-div. of I Junc.*
2. Disintegration, *a Sandhyantara.*
3. Negotiation, *a Mānop.*
BHOGINĪ = A mistress, *a Junior Nā.*
BHAUMĪ = Terrestrial, *a Gait.*
BHRĀNTI ( –°MĀN ) = 1. A mistake, *a Sandhyantara.*
2. Error, *an Al.*

**Ma**

MATI = Determination, *a Sañc. Bh.*
MADA = 1. Intoxication, *a Sandhyantara.*
2. Inebriety, *a Sañc. Bh.*
3. Arrogance, *a Nā. Al.*
MADAU-SAMA = Mellitous, *a type of Sneha.*
MADHYAMA = 1. Middling, *a type of Premā.*
2. *A type of character.*
MADHYAMA-ĀRABHATĪ = A weak specimen of horrific Vṛ.

| | |
|---|---|
| MADHYAMA-KAIŚIKĪ | = a weak specimen of soft Vṛtti. |
| MADHYĀ | = Adolescent, *a Nā.* |
| MANORATHA | = Ambition, *a Nāṭ. Lk.* |
| MARAṆA | = 1. Mortality, *a Sañc. Bh.* 2. Molestation, *a Rāga-daśā.* |
| MAHĀ-DEVĪ | = The Queen consort. |
| MĀGADHĪ | = 1. A type of Lang. 2. A type of Rīti. |
| MĀṄGALIKĪ | = Auspicious, *a declaratory Nāndī.* |
| MĀÑJISHṬHA | = Madder colour, *a Raktimā rāga.* |
| MĀTRIKA | = A class of metres. |
| MĀNA | = A love-bedaubed wrath, *a developed stage of rati.* |
| MĀNOPAŚAMANA | = Means of subsiding Māna. |
| MĀNAJA | = Wrathful, *a type of Vipralambha Śṛṅg.* |
| MĀYĀ | = Deceit, *a Sandhyantara.* |
| MĀRGA | = Indication, *a sub-div. of II Junc.* |
| MĀRDAVA | = Delicacy, *a physical charm of Nā.* |
| MĀTRĀVAŚISHṬA-SAṀHARA | = V Junc. of Bhāsvara Naṭaka. |
| MĀLĀ | = 1. Garland, *a Nāṭ. Lk.* 2. I Junc. of Bhāsvara Nāṭaka. |
| MITĀRTHA | = Reserve, *a type of an agent ( dūta. )* |
| MITHYĀDHYA-VASĀYA | = False construction, *a Nāṭ. Lk.* |
| MIŚRA | = 1. A Type of Prakaraṇa. 2. Mixed, *a type of Vastu.* 3. Mixed, *a type of Denouement or Kārya.* 4. Assorted, *a Vṛ.* |
| MUKHA-CAPALĀ | = a type of Āryā, *a Vṛ.-bh.* |
| MUKHA-SANDHI | = Protasis, *•I Junc.* |
| MUKHYĀ | = Primary Force of Expression. |
| MUGDHATĀ | = Credulous simplicity, *a sub-div. of Śil.* |
| MUGDHĀ | = Youthful, *a type of Nā.* |

MŪRCCHĀ = swoon, *a smara-daśā.*

MŪḌHATĀ = 1. Same as Mugdhatā.
2. Silliness, *a Sañc. bh.*

MṚTI = Same as Maraṇa.

MṚDAVA = Euphemism, *a sub-div. of Vīthī.*

MṚDVĪKĀ-PĀKA = Same as Drākshā-pāka.

MOHA = Silliness, *a Sañc. Bh.*

MOṬṬĀYITA = Manifestation of Rāga, *a Svābhāvika Nā. Al.*

MAUGDHYA = Simplicity, *a Nā. Al.*

**Ya**

YATNA = Endeavour, *a Kār.*

YATI-BHAṄGA = Breach in the rule of pause, *a dosha.*

YĀCÑĀ = Solicitation, *a Nāṭ. Al.*

YUKTI = 1. Resolve, *a sub-div. of I Junc.*
2. Reasoning, *a Nāṭ. Al.*

YUDDHA-VĪRA = 1. Bellicose hero, *a N.*
2. A type of Vīra-rasa.

**Ra**

RAKTIMĀ = Crimson, *a type of rāga.*

RAṄGA-DVĀRA = Gateway to the Play, *a Preliminary of drama.*

RACANĀ = A suitable arrangement, *a Sandhi-phala.*

RATI = Love, amor, *a Sthāyī Bh.*

RASA = Sentiment, soul of Poetry.

RASA-CARVAṆĀ = Sentimental Relish.

RASA-DOSHA = Sentimental Flaw.

RASĀNTARA = Change of humour, *a Mānop.*

RĀGA = 1. Emotion, *a Sandhi-phala.*
2. Dye, *a sub-div. of Rati.*

RĀGA-DAŚĀ = Stages of Love.

RĀSAKA = An Upa-Rūpaka.

| | | |
|---|---|---|
| RĪTI | = | Style of presentation. |
| RUJAS | = | Restlessness, *a Sandhyantara.* |
| RŪPAM | = | Reflection, *a sub-div. of III Junc.* |
| RŪPAKA | = | A generic term for shows. |
| RODHA | = | Torment, *a sub-div. of II. Junc.* |
| ROMĀÑCA | = | Horripilation, *a Sātt. Bhā.* |
| RAUDRA | = | Fierce, *a type of rasa.* |

**La**

| | | |
|---|---|---|
| LAKSHAṆA | = | Same as Nāṭ. Lk. |
| LAKSHAṆĀ | = | Indication, *a Śabda-śakti.* |
| LALITA | = | 1. Gay, *a type of N.*<br>2. *A type of Nāṭaka.*<br>3. *A type of Māna.*<br>4. Affability, *a Nāyaka-Guṇa.*<br>5. Gracefulness, *a Nā. Al.* |
| LALITĀ | = | Gay, *a type of Nā.* |
| LĀKSHĀ-RĀGA | = | Lac-coloured, *a type of Rāga ( raktimā ).* |
| LĀṬĪ | = | Of Lāṭa, *a rīti.* |
| LĀBHA | = | Inducement, *a sub-div. of Śil.* |
| LĀVAṆYA | = | Loveliness, *a physical charm of Nā.* |
| LĀSYA | = | Gentle Dance. |
| LĪLĀ | = | Sportiveness, *a Nā. Al.* |
| LUPTA-VISARGATĀ | = | An elision of Visarga, *a dosha.* |
| LEKHA | = | Parchment, *a Sandhyantara.* |
| LEŚA | = | Comparison, *a Nāṭ. Lk.* |
| LAULYA | = | Rapacity, *a Bhāva capable of being Sthāyī.* |

**Va**

| | | |
|---|---|---|
| VAKROKTI | = | Strikingness in expression, *a Śabda-guṇa.* |
| VAJRA | = | Bolt, *a sub-div. of II Junc.* |
| VATSALA | = | Affectionate, *a type of Rasa.* |
| VADHA | = | Arrest, *a Sandhyantara.* |

| | | |
|---|---|---|
| VAYAḤ-SANDHI | = | Adolescence, *an age of attraction in Nā.* |
| VARṆA-SAṀHĀRA | = | Congregation, *a sub-div. of II Junc.* |
| VARSHAVARA | = | A eunuch, an attendant in a harem. |
| VALITA | = | *A sub-div. of Prast.* |
| VASTU | = | Dramatic Plot. |
| VASTŪTTHĀPANA | = | Production of Matter, *a sub-div. of Ār. Vṛ.* |
| VĀK-KELI | = | Repartee, *a sub-div. of Vīthi.* |
| VĀKYA-DOSHA | = | Syntactical flaw. |
| VĀG-VEṆĪ | = | Same as Vāk-keli, *a sub-div. of Vīthi.* |
| VĀCAKĀŚRAYĀ | = | Structural, *a sub-div. of Vṛ.* |
| VĀCAKĀBHINAYA | = | Verbal representation. |
| VĀCYĀŚRAYĀ | = | Pertaining to sense, *a sub-div. of Vṛ.* |
| VĀMA | = | A type of *Bhaumī Gati.* |
| VĀMYA | = | Perverse attitude, *a sub-div. of Śil.* |
| VĀRṆIKA | = | A class of metres. |
| VĀRTĀKA-PĀKA | = | Brinjal taste, *a type of Pāka.* |
| VĀSAKA-SAJJĀ | = | Decorated, *a type of Nā.* |
| VIKSHEPA | = | Perturbance, *a Nā. Al.* |
| VIKṚTA | = | Modified, *a type of Prahasana.* |
| VIDALANAM | = | Self-praise, *a sub-div. of IV Junc.* |
| VICĀRA | = | Argument, *a Nāṭ. Lk.* |
| VIṬA | = | A rake, *a minor character.* |
| VITARKA | = | Dubiousness, *a Sañc. Bh.* |
| VIDŪSHAKA | = | Clown, the *Narma-saciva of N.* |
| VIDYĀ-VIRODHA | = | Unscientific, *a dosha.* |
| VIDRAVA | = | 1. Terror, *a sub-div. of III Junc.*<br>2. Flight, *a sub-div. of IV. Junc.* |
| VIDHĀNA | = | Conflict of feelings, *a sub-div. of I Junc.* |
| VIDHŪTA | = | Disinterest, *a sub-div. of II Junc.* |
| VIDHŪNANA | = | Same as Vidhūta. |
| VINĪTA | = | Moderate, *a sub-div. of Prarocanā.* |
| VINYĀSA | = | Insertion of a statement, *a sub-div. of Bhāṇī.* |
| VIPARYAYA | = | Alteration, *a Nāṭ. Lk.* |
| VIPULĀ | = | A type of Āryā. |

VIPRAYOGA = 1. Post-union separation, *a type of Vipra. Śṛṅg.*
2. III Junc. of Lalita Nāṭaka.

VIPRALABDHĀ = Over-reached, *a situation of a Nā.*

VIPRALAMBHA = 1. Deception, *a sub-div. of Prah.*
2. Love-in-separation, *a type of Śṛṅg.*
3. II Junc. of Lalita Nāṭaka.

VIBODHA = 1. Vigilance, *a sub-div. of V Junc.*
2. Disillusionment, *a sub-div. of Bhāṇī.*
3. Wakefulness, *a Sañc. Bh.*

VIBHĀVA = A substratum of Rasa.

VIBHĀSHĀ = Sub-dialect, *a sub-div. of Jāti-bhāshā.*

VIBHRAMA = Fluster, *a Svābhāvika Nā. Al.*

VIBHRĀNTI = Misconception, *a sub-div. of Prahasana.*

VIMARŚA = Epitasis, *IV Junc.*

VIRAHOTKAṆṬHITĀ = Eager, *a situation of a Nā.*

VIRUDDHA-MATI-KĀRITĀ = Repugnant suggestion, *a dosha.*

VIRODHA = Frustration, *a sub-div. of II Junc.*

VIRODHANA = Obstruction, *a sub-div. of IV Junc.*

VILĀPA = 1. An expression of grief, *a sub-div. of Śil.*
2. Bewailing speech, *an Ud. Bh.*

VILĀSA = 1. Craving, *a sub-div. of II. Junc.*
2. Vivacity, *a Nāyaka-guṇa.*
3. Dalliance, *a Nā. Al.*
4. I Junc. of Lalita Nāṭaka.
5. Amorous pursuit, *a sub-div. of II Junc.*

VILĀSIKĀ = A type of Upa-Rūpaka.

VILOBHANA = Allurement, *a sub-div. of I Junc.*

VIŚESHAṆA = Especiality, *a Nāṭ. Lk.*

VIŚODHANA = IV Junc. of Lalita Nāṭaka.

| | | |
|---|---|---|
| VISHAMA | = | 1. Irregular, *a class of metres.*<br>2. Anomoly, *a dosha.*<br>3. Incongruity, *an Al.* |
| VISHKAMBHA ( KA ) | = | Explanatory Scene, *an Arthop.* |
| VISHĀDA | = | Despondency, *a Sañc. Bh.* |
| VISAṄDHI | = | Want of coalescence, *a dosha.* |
| VISARPA | = | Consequence, *a Nāṭ. Al.* |
| VISMAYA | = | 1. Surprise, *a sub div. of Śil.*<br>2. *A Sthāyī Bhāva.* |
| VIHASITA | = | Laugh, a mode of expressing comic ( Prah. ). |
| VIHṚTA | = | Reserve, *a Nā. Al.* |
| VĪTHI | = | 1. Avenue, *a sub-div. of Bhāratī Vṛ.*<br>2. An Upa-Rūpaka. |
| VĪTHYAṄGA | = | A Mem. of Vīthī. |
| VĪRA | = | 1. Heroic, *a rasa.*<br>2. Bellicose, *a N.* |
| VṚTTA | = | A class of metres. |
| VṚTTA-DOSHA | = | Metrical flaw. |
| VṚTTĀNUPAKSHAYA | = | Sustaining interest, *a Sandhi-phala.* |
| VṚTTI | = | Bearing. |
| VEPATHU | = | Tremour, same as *Kampa.* |
| VAITĀLIKA | = | A Time-keeper. |
| VAIDARBHĪ | = | Gay, *a rīti.* |
| VAIVARṆYA | = | Pallor, *a Sātt. Bhāva.* |
| VAIŚĀRADYA | = | Skill — an expression of, *a sub-div. of Śil.* |
| VAIŚIKA | = | Indulging with courtesans, *a type of N.* |
| VYAKTA-YAUVANĀ | = | Blooming Youth, *an attractive age of Nā.* |
| VYAṄGYA | = | Charm by Suggestion. |
| VYATIREKA | = | Contrast, *an Al.* |
| VYAPADEŚA | = | An expression of desire, *an Ud. Bh.* |

| | | |
|---|---|---|
| VYABHICĀRI-BHĀVA | = | Transitory feeling. |
| VYAVASĀYA | = | Assertion, *a sub-div. of IV Junc.* |
| VYAVAHĀRA | = | Dialogue, *a sub-div. of Prahasana.* |
| VYĀJA-STUTI | = | Artful Praise, *an Al.* |
| VYĀDHI | = | 1. Illness, *a Sañc. Bh.*<br>2. Indisposition, *a Rāga-dāśā.* |
| VYĀPI | = | Enduring, *a type of plot.* |
| VYĀYOGA | = | Military spectacle, *a type of Rūpaka.* |
| VYĀHATATĀ | = | Undoing a merit first stated, *a dosha.* |
| VYĀHĀRA | = | Humorous talk, *a sub-div. of Vīthi.* |
| VRĪḌĀ | = | Bashfulness, *a Sañc. Bh.* |

## S'a

| | | |
|---|---|---|
| ŚAKĀRA | = | A king's relative by marriage, *a low character.* |
| ŚAKĀRĪ | = | A type of *Vibhāshā.* |
| ŚAKTI | = | Pacification, *a sub-div. of IV Junc.* |
| ŚAṄKĀ | = | Hesitation, *a Sañc. Bh.* |
| ŚAṬHA | = | Deceitful, *a type of Śṛṅgārī hero.* |
| ŚABDA-CYUTA | = | Solecism, *a dosha.* |
| ŚABDA-GUṆA | = | Structural merit. |
| ŚABDA-PĀKA | = | Success in choice of words. |
| ŚABDA-VṚTTI | = | Verbal Bearing. |
| ŚABDA-ŚAKTI | = | Verbal Force, power of expressing thought by words. |
| ŚABDA-HĪNA | = | A missing word, *a dosha.* |
| ŚAMA ( ŚAMANA ) | = | Pacification, *a sub-div. of II Junc.* |
| ŚAYYĀ | = | Consonance, *a merit of composition.* |
| ŚĀNTA | = | Quietistic, *a rasa.* |
| ŚĀPAJA | = | Accursed, *a type of Vipra., a sub-div. of Pravāsaja.* |
| ŚĀBARĪ | = | Of Bhils, *a type of Vibhāshā.* |
| ŚILPAKA | = | An Upa-Rūpaka. |
| ŚILPAKĀṄGA | = | Mem. of Śil. |
| ŚUKLĀBHISĀRIṆĪ | = | An *Abhisarikā* moving in moon-lit nights. |

ŚUDDHA = 1. a type of Prakaraṇa.
2. Regular, *a type of Prahasana.*
3. Pure, *a type of Vishkambha.*
4. Single, *a type of Kāryāvasthā.*

ŚUDDHĀ = Simple, *a type of Nāndī as distinguished from* ( i ) Nīlī;
( ii ) Patrāvalī.

ŚṚṄGĀRA = Erotic, *a type of rasa.*

ŚṚṄGĀRĪ = Æsthetic, *a type of N.*

ŚOKA = Grief, *a Sthāyī Bhā.*

ŚOBHĀ = 1. Beauty, *a Nāṭ. Lk.*
2. Beauty of character, *a Nā.-guṇa.*
3. Beauty, *an Ayatnaja N. Al.*

ŚAUCA = Serenity, *a Sañc. Bh.*

ŚYĀMA = Mazarine, *a type of Nīlimā-rāga.*

ŚRADDHĀ = Devotion, *a Bhāva capable of being Sthāyi.*

ŚRAMA = Exhaustion, *a Sañc. Bh.*

ŚRAVYA = Presentable, *a sub-div. of Vastu.*

ŚRIGADITA = An Upa-Rūpaka.

ŚRUTA = Reported, *a type of Īrshyā Māna.*

ŚLESHA = 1. Density, *a type of Śabda-guṇa.*
2. Entirety, *a type of Artha-guṇa.*

ŚLESHA-MŪLĀ = a type of *Patrāvalī Nāndī.*

**Sa**

SAKHYA = Commanding friendship, *a type of Praṇaya.*

SAṄKALPA = Reflection, *a Smara-daśā.*

SAṄKĪRṆA = 1. Irregular, *a type of Prahasana.*
2. Mixed, *a type of Vishkhambha.*
3. Restricted, *a type of Sambhoga Śṛṅgāra.*

SAṄKSHKIPTA = Brief, *a type of Sambhoga Śṛṅgāra.*

SAṄKSHIPTIKĀ = Compression, *a su* [illegible]

SAṄKSHEPA = Imposition, *a Nāṭ. Lk.*
SAṄGRAHA = Propititation, *a sub-div. of Sātt. Vṛ.*
SACIVA = Same as *Amātya.*
SACIVĀYATTA = A constitutional monarch.
SAÑCĀRĪ BHĀVA = Transitory feeling.
SAṬṬAKA = A type of Upa-Rūpaka.
SATYA-VĪRA = A truthful hero, *a type of Vīra.*
SANDIGDHATĀ = Dubiousness, *a dosha.*
SANDEŚA = Despatch of missives, *an Ud. Bh.*
SANDEŚA-HĀRAKA = A message-bearer, *a type of dūta.*
SANDEHA = 1. Suspicion, *a sub-div. of Śil.* 2. Doubt, *An. Al.*
SANDHI = 1. A Juncture. 2. Junction, *a sub-div. of V. Junc.*
SANDHI-PHALA = Purpose of Junc.
SANDHYANTARA = Special features.
SAMA-VṚTTA = Regular, *a class of Vṛttas.*
SAMAGRA = A type of Nāṭaka.
SAMAÑJASA = Balanced, *a type of Vipra.*
SAMATĀ = 1. Uniformity, *a Śabda-guṇa.* 2. Evenness, *An Artha-guṇa.*
SAMAYA = Deliverance, *a sub-div. of the V Junc.*
SAMARPAṆA = Sarcastic speech, *a sub-div. of Bhāṇī.*
SAMAVAKĀRA = A type of Rūpaka.
SAMĀDHĀNA = Settling, *a sub-div. of I Junc.*
SAMĀDHI = 1. Regularity, *a Śabda-guṇa.* 2. Strikingness, *on Artha-guṇa.*
SAMĀPTA-PUNARĀTTATĀ = Resumption, *a syntactical flaw.*
SAMĀSOKTI-MŪLĀ = Suggestive; *a type of Patrāvali Nāndī.*
SAMUCCAYA = Combination, *an. Al.*
SAMUDBHEDA = Junc. of Praśānta Nāṭaka.
SAMṚDDHA = Exuberant, *a type of Sambhoga Śṛṅg.*
SAMPŪRṆA = Rich, *a type of Sambhoga Śṛṅg.*

SAMPRALĀPA = A random talk, *a Rāga-daśa.*

SAMPHEṬA = 1. Hot speech, *a sub-div. of the IV Junc.*
2. Wrathful statement, *a sub-div. of Śil.*
3. Reconitre, *a sub-div. of Ārabhaṭī Vṛ.*

SAMBHOGA = Love-in-union, *a type of Śṛṅg.*

SAMBHRAMA = 1. Agitation, *a Sañc. Bh.*
2. Terror, *a sub-div. of IV Junc.*

SAMBHRAMAJA = Proceeding from calamity, *a type of Vipra.*

SAMRAMBHA = Assertion, *a sub-div. of IV Junc.*

SAÑLLĀPA = Witty Conversation, *an Ud. Bh.*

SAÑLLĀPAKA = 1. Discourse, *a sub-div. of Sātt. Vr.*
2. An Upa-Rūpaka.

SAṀVARAṆA = Concealment, *a Sandhyantara.*

SAṀVṚTI = Same as *Saṁvaraṇa.*

SAṀŚAYA = 1. Doubt, *a Nāt. Lk.*
2. Doubt, *a sub-div. of Śilpaka.*

SAṀSKṚTA = Classical, *a type of Jāti-bhāshā.*

SAṀHĀRA = Culmination of motif, *a sub-div. of Bhāṇī.*

SAHAKĀRA-PĀKA = Same as *Āmra-Pāka.*

SĀTTVATĪ = Majestic bearing, *an Artha. Vṛ.*

SĀTTVIKA-BHĀVA = Involuntary state.

SĀTTVIKĀBHINAYA = Emotional representation.

SĀDANA = An insulting speech, *a sub-div. IV Junc.*

SĀDHANĀ = Promise to do something, *a sub-div. of Śilpaka.*

SĀDHĀRAṆA = Responsive, *a type of Sambhoga Śṛṅg.*

SĀDHĀRAṆĪ = A Commoner, *a type of Nā.*

SĀDHVASA = Mis-statement of facts, *a sub-div, of Bhāṇī.*

SĀMA = 1. Conciliation, *a Sandhyantara.*
2. Flattery, *a Mānop.*

SĀMĀNYA = Ordinary, *a type of Pra.*

SĀRŪPYA = Interrogation, *a Nāṭ. Lk.*

SĀHASA = Enterprise, *a Sandhyantara.*

SĀHĀYYA = Aid, *a Nāṭ. Al.*

SIDDHI = Declaration, *a Nāṭ. Lk.*

SUKUMĀRATĀ = 1. Gentleness, *an Artha-guṇa.*
2. Delicacy, *a Śabda-guṇa.*

SUPTA = Vision, *a Sañc. Bh.*

SŪCYA = Demonstrated, *a sub-div. of Vastu.*

SŪTA = A Charioteer, a Sanskrit speaking minor character.

SŪTRADHĀRA = Stage-manager.

SAINDHAVAKA = A Prākṛta song, *a sub-div. of Lāsya.*

SAUNDARYA = Beauty, *a physical charm of Nā.*

STAMBHA = Stupefaction, *a Satt. Bhāva.*

STHĀPAKA = An Establisher.

STHĀPANĀ = Same as *Āmukha.*

STHĀYĪ-BHĀVA = Permanent emotion.

STHITA-PĀṬHYA = Recitation, *a sub-div. of Lāsyā.*

STHAIRYA = Steadfastness, *a merit of Nā.*

SNEHA = A stage of *Rati.*

SPṚHĀ = Desire, *a Nāṭ. Lk.*

SMARA-DAŚĀ = Stage of Cupidity.

SMITA = Smile, *a mode of expressing Comic.* (*prah.*)

SMṚTI = 2. Constant thought, *a Rāga-daśā.*

SVAGATAM = Same as *Ātma-gatam.*

SVAPNA = Vision, *a Sandhyantara.*

SVABHĀVOKTI = Natural description, *An Alaṅkāra.*

SVARA-BHEDA = Change of voice, *a Sāttv. Bh.*

SVĀDHĪNA-PATIKĀ (-bhartṛkā) = A *Nāyikā* having her husband entirely at her disposal.

SVĀBHĀVIKA = Inborn, *a class of Nā. Al.*

SVĀYATTA-SIDDHI = A full Monarch, *a type of N.*

SVĪYĀ = Legally wedded, *a Nā.*

SVEDA = Perspiration, *a Sāttv. Bhā.*

SVOKTI = Direct mention, *a Rasa-doshā.*

## Ha

HATA-VṚTTATĀ = Lameness in metre, *a metrical flaw.*

HARITA = Green, *a type of Varṇa.*

HARSHA = Joy, *a Sañc. Bhāva.*

HASITA = Gentle laugh, *a mode of expressing comic ( prah. ).*

HĀVA = Emotion, *an Aṅgaja Nā. Al.*

HĀSA = Humour, *a Sthāyī Bhāva.*

HĀSYA = Comic, *a Rasa.*

HṚLLĪŚA = An Upa-Rūpaka.

HETU = 1. Reasoning, *a Nāṭ. Lk.* 2. A Poetic Figure, *Al.*

HETVAVADHĀRAṆA = Conclusion, *a Sandhyantara.*

HELĀ = An expression of passion, *a type of Aṅgaja Nā. Al.*

HRĪ = 1. Modesty, *a Sañc. Bh.*, same as *Vrīḍā.* 2. Concealment, *a Sandhyantara.*

# APPENDIX C

# A GLOSSARY OF TECHNICAL TERMS

# TECHNICAL TERMS

WORDS ARE ARRANGED IN ENGLISH ALPHABETICAL ORDER



## A

| | | |
|---|---|---|
| Abrupt dialogue | = | *Udghātyaka.* |
| Abrupt remark | = | *Gaṇḍa.* |
| Act | = | *Aṅka.* |
| Action | = | *Nāṭakīya-kārya.* |
| Adversary | = | *Prati-nāyaka.* |
| Affection | = | *Premā ( bhāva ).* |
| Affectionate ( sentiment ) | = | *Vātsalya ( rasa ).* |
| Alliteration | = | *Anuprāsa ( Al. ).* |
| Amatory ( sentiment ) | = | *Śṛṅgāra ( rasa ).* |
| Amobean song | = | *Ukta-pratyukta ( Lāsyāṅga ).* |
| Amor | = | *Rati ( bhāva ).* |
| Ancillary ( feelings ) | = | *Vyabhicāri-bhāva.* |
| Anticipatory Scene | = | *Aṅkāsya; Aṅka-mukha.* |
| Aphorism | = | *Sūtra.* |
| Apodosis | = | *Nirvahaṇa-sandhi.* |
| Artificial | = | *Dhūrta ( Prakaraṇa ).* |
| Aside | = | *Apavāritam.* |
| Attitude ( of characters ) | = | *Prākṛtī.* |
| Attribute | = | *Viśeshaṇa.* |
| Audible | = | *Śravya ( vastu ).* |
| Audible speech | = | *Prakāśam.* |
| Audio-visual ( poetry ) | = | *Dṛśya-śravya Kāvya.* |
| Auditorium | = | *Prekshā-gṛha,· Nāṭya-veśma.* |
| Aural poetry | = | *Śravya Kāvya.* |
| Auxiliary feelings | = | *Sañcāri-bhāvas.* |
| Auxiliaries ( characters ) | = | *sahāyāḥ* |
| Avenue | = | *Vīthī.* |

## B

| | | |
|---|---|---|
| Billet-deux | = | *Anaṅga-lekha.* |
| Bellicose hero [ -°ism ] | = | *Yuddha-vīra ( netā )* also ( *rasa* ). |
| Benedictory song | = | *Nāndī-Śloka.* |

Blissfulness = *Saubhāgya.*
Bodiless god ( Cupid ) = *Anaṅga.*
Bombastic style = *Gauḍī-Rīti.*

## C

Cæsura ( Interim pause ) = *Yati ( virāma )*
Canonist = *Lakshaṇa-kāra.*
Catastasis = *Garbha-sandhi.*
Catastrophe = *Vimarśa-sandhi.*
Chamberlain = *Kañcukin.*
Character = *Pātra.*
Chequered style = *Khaṇḍa-Rīti.*
Chime = *Yamaka ( alaṅkāra ).*
Choking = *Gad-gad-vāk.*
Circumstantial causes = *Uddīpana-Vibhāva.*
Clown ( Jester ) = *Vidūshaka.*
Co-ambulation theory of junctures. = *Arthā-prakṛti-sañcāra ( vastu ).*
Cognition = *Rasa-bhāvanā.*
Comic sentiment = *Hāsya-rasa.*
Comic ( end ) = *Sukhānta.*
Comouflage = *Dosha-Vyāpāra* ( a condition precedent to *Sādhāraṇī-karaṇa.* )
Compliment = *Prapañca.*
Composite elements = *Avayava.*
Concinnity = *Prasāda-guṇa.*
Conclusion = *Nirvahaṇa-sandhi.*
Consummation = *Phalāgama.*
Continuance = *Avalagita.*
Continuation Scene = *Aṅkāvatāra.*
Conventions = *Samaya [ Kavi– ].*
Caunter-hero = *Prdti-nāyaka.*
Counter-part = *Āśraya.*
Cow's tail = *Go-pucchākāra,* a feature of dramatic construction.

## D

| | |
|---|---|
| Dalliance | = *Praṇaya-līlā, Vilāsa.* |
| Dance | = *Nṛtta.* |
| Deception | = i. *Chala ( vīthyaṅga ).* ii. *Vipralambha ( prahasanāṅga ).* |
| Decorative (representation) | = *Āhārya ( abhinaya ).* |
| Denotation | = *Abhidhā ( śakti ).* |
| Denouement | = *Kārya.* |
| Density ( of composition ) | = *Ślesha ( Śabda-guṇa )* |
| Development | = *Garbha ( sandhi ).* |
| Dialect | = *Vibhāshā.* |
| Diction | = [ *Vācakāśrayā* ] *Vṛtti.* |
| Direct cause (of emotions) | = *Uddīpana.* |
| Direct statement | = *Upakshepa.* |
| Disgust | = *Jugupsā ( sthāyi-bhāva).* |
| Dithyrambic dance | = *Tāṇḍava.* |
| Divine | = *Divya ( pātra ).* |
| Drama | = *Nāṭya.* |
| Dramatis personæ | = *Nāṭakīya-pātrāṇi.* |
| Drop | = *Bindu.* |

## E

| | |
|---|---|
| Effective Bearing | = *Artha-Vṛtti.* |
| Elaborateness | = *Ojas ( guṇa )* |
| Elegant style | = *Pāñcālī-rīti.* |
| Embellishing features | = *Śobhā-kara dharma.* |
| Embellishments | = *Bhūshaṇa.* |
| Embryo Act | = *Garbhāṅka.* |
| Emotion | = *Sthāyi-bhāva.* |
| Emotional ( representation ) | = *Sāttvika ( abhinaya ).* |
| Enactment | = *Abhinaya.* |
| Enigma | = *Nālikā.* |
| Ensuants | = *Anubhāva.* |
| Entrance of Characters | = *Pravartaka.* |

| | | |
|---|---|---|
| Episode | = | *Patākā.* |
| Epitasis | = | *Vimarśa-sandhi.* |
| Equivocal expression | = | *Ślesha.* |
| Erotic sentiment | = | *Śṛṅgāra-rasa.* |
| Establisher | = | *Sthāpaka.* |
| Etiquette | = | *Pravṛtti.* |
| Euphemism | = | *Mṛdava.* |
| Excellences ( merits ) | = | *Guṇas.* |
| Exclusive speech | = | *Janāntikam.* |
| Expansion | = | *Prati-mukha ( sandhi ).* |
| Explanatory Scene | = | *Vishkambhaka.* |
| Explicit feelings | = | *Udbhāsvara–Bhāva.* |
| Expression | = | *Vācya.* |

**F**

| | | |
|---|---|---|
| Fallacy | = | *Hetvābhāsa.* |
| Farce | = | *Prahasana ( a play ).* |
| Feeling | = | *Bhāva ( Sañcāri–° ).* |
| Fictitious ( plot ) | = | *Kalpita, Utpādya.* |
| Foot ( metrical ) | = | *Gaṇa.* |
| Fruition | = | *Bhoga-kṛtva ( vyāpāra ); Pāka.* |
| Furious sentiment | = | *Raudra-rasa.* |
| Fusion | = | 1. *Ceto-druti ;*<br>2. *Sambheda.* |

**G**

| | | |
|---|---|---|
| Gaiety | = | *Lālitya.* |
| Gallant | = | *Udātta ( a pātra ).* |
| Gateway | = | *Raṅga-dvāra.* |
| Gay | = | *Lalita.* |
| Gay bearing | = | *Kaiśikī Vṛtti.* |
| Gay style | = | *Vaidarbhī rīti.* |
| Gentle dance | = | *Lāsya.* |
| Germ | = | *Bīja.* |
| Gleaning Song | = | *Śushkāvakṛshṭa.* |
| God of Love | = | *Rati-pati.* |

## H

| | |
|---|---|
| Haughty | = *Uddhata* ( *pātra* ). |
| Hero | = *Nāyaka.* |
| Heroic bearing | = *Sāttvatī Vṛtti.* |
| Heroic sentiment | = *Vira-rasa.* |
| Heroine | = *Nāyikā.* |
| Horrific bearing | = *Ārabhaṭī Vṛtti.* |
| Humour | = *Prahasana, Hāsa.* |
| Humorous talk | = *Vyāhāra.* |

## I

| | |
|---|---|
| Imagination | = *Pratibhā.* |
| Imitation | = *anukṛti.* |
| Inaptness | = *Anaucitya* ( *a dosha* ). |
| Incident | = *Prakarī.* |
| Incohernt talk | = *Asat-pralāpa.* |
| Indication | = *Lakshaṇā* ( *Śabda-śakti* ). |
| Indication of Episode | = *Patākā-sthānaka.* |
| Indicative | = *Sūcya* ( *vastu* ). |
| Indirect causes ( of emotion ) | = *Ālambana* or *āśraya.* |
| Induction | = *Sthāpanā.* |
| Injunction | = *Sūtra* or *vidhi.* |
| Insertion | = *Āmukha.* |
| Intermeddling Song | = *Ākshepīki-dhruvā.* |
| Intermediary Scenes | = *Arthopakshepakas.* |
| Interruption | = *Avasyandita.* |
| Intervening Song | = *Āntarā-dhruvā.* |
| Intimation Scene | = *Cūlikā.* |
| Intricate ( oblique ) | = *Kūṭa* ( *padya* ). |
| Introducer | = *Sthāpaka.* |
| Introductory passage | = *Cūrṇaka* ( *gadyāṁśa* ). |
| Introductory Scene | = *Praveśaka.* |
| Invocation | = *Nāndī.* |
| Involuntary states | = *Sāttvika-bhāvas.* |
| Irregular ( play ) | = *Saṅkīrṇa.* |
| „ ( metre ) | = *Vishama-vṛtta.* |

## J

Jocular dialogue = *Vyavahāra.*
Juncture = *Sandhi.*
Juncture of Conclusion = *Upasaṁhāra-sandhi.*

## L

Laudation = *Prarocanā.*
Laws of Interpretation = *Mīmānsā.*
Leader – of Episode = *Patākā-nāyaka.*
„ – of Incident = *Prakarī-nāyaka.*
Lineaments = *Rūpa.*
Loathsome ( sentiment ) = *Bībhatsa ( rasa ).*
Love-in-longing = *Pūrva-rāga.*
Low character = *adhama-pātra.*

## M

Main ( plot ) = *Ādhikārika ( vṛtta ).*
Majestic = *Prauḍha ( prarocanā ).*
Male attendant ( chief ) = *Pārī-pārśvaka.*
Manifestation = *abhivyakti.*
Marvel = *Vismaya.*
Marvellous ( sentiment ) = *Adbhuta ( rasa ).*
Meditative Bearing = *Brāhmī-vṛtti.*
Melody = *Mādhurya ( gūṇa ).*
Mercenery passion = *Artha-Śṛṅgāra.*
Metrics = *Chando-vijñāna.*
Middling ( character ) = *Madhyama-pātra.*
Minor shows = *Upā-rūpakas.*
Military Spectacle = *Vyāyoga.*
Moderate = *Vinīta (prarocanā ).*
Modes of behaviour = *Vṛtti.*
Modified ( play ) = *Vikṛta.*
Monologue = *Bhāṇa.*
Mood ( of characters ) = *Vṛtti.*
Mortal = *Adivya ( pātra ).*
Motif = *Lakshya ( phala ).*

| | |
|---|---|
| Munificent hero | = *Dāna-vīra ( netā ).* |
| „ heroism | = „ „ *( rasa ).* |
| Mystic pleasure | = *Brahmānanda.* |

**N**

| | |
|---|---|
| Narrative | = *Unmeya ( Vastu ).* |

**O**

| | |
|---|---|
| Objective | = *Parastha.* |
| Octosyllabic ( metre ) | = *Anushṭup.* |
| Opening | = *Mukha ( sandhi ).* |
| Original ( plot ) | = *Utpādya.* |
| Outvying | = *Adhibala.* |

**P**

| | |
|---|---|
| Paronomasia | = *Ślesha, an Alaṅkāra.* |
| Pathetic sentiment | = *Karuṇa-rasa.* |
| Pause | = *Vimarśa ( sandhi ).* |
| Permutation ( Rule of – ) | = *Prastāra.* |
| Personal causes | = *Ālambana-vibhāva.* |
| Personal presentation | = *Pravogātiśaya.* |
| Perspecuity | = *Artha-vyakti ( a guṇa ).* |
| Perverse lady | = *Māninī.* |
| Perverseness | = *Māna.* |
| Physical (representation) | = *Āṅgika ( abhinaya ).* |
| Pious passion | = *Dharma-śṛṅgāra.* |
| Pleasantry | = *Narma.* |
| Bloom of — | = *Narma–sphūrja.* |
| Overture of — | = *Narma–sphoṭa.* |
| Covert — | = *Narma–garbha.* |
| Pleonasm | = *Artha-hīna ( a dosha ).* |
| Pre-dominant suggestion | = *dhvani.* |
| Prelude | = *Prastāvanā.* |
| Pre-show items | = *Pūrva-raṅga-prasādhana.* |
| Principal plot | = *Ādhikārika Vṛtta.* |
| Production ( of matter ) | = *Vastūtthāpana.* |
| Progression | = *Prati-mukha ( sandhi ).* |

Protasis = *Mukha-sandhi.*
Psuedo-suggestion = *Ābhāsa.*
— sentiment = *Rasābhāsa.*
— feelings = *Bhāvābhāsa.*

**Q**

Quiet = *Śānta ( pātra ).*
Quietistic ( sentiment ) = *Śānta-rasa.*

**R**

Real Commencement = *Kathodghāta.*
Reasoning = *Upapatti.*
Reconitre = *Saṁpheṭa.*
Regular ( play ) = *Śuddha.*
„ ( metre ) = *Sama-Vṛtta.*
Relish = *Rasa-carvaṇā.*
Repartee = *Vāk-keli.*
Representation = *Abhinaya.*
Res-business = *Kathā-vastu.*
Righteous hero [ -ism ] = *Dharma-vīrva ( netā ), [ —°rasa ]*

**S**

Scene = *Vidhāna.*
Scooping = *Avaskanda.*
Sensible person = *Sahṛdaya.*
Sentiment = *Rasa.*
Shadow-drama = *Chāyā-nāṭaka.*
Show = *Rūpaka.*
Similarity of Episodes = *Chāyā.*
Situation = *Samvidhāna.*
Slip-down = *Avalagita* [ a Mem. Prah.]
Sober way = *Sāttvatī-Vṛtti.*
Soft bearing = *Kaiśikī-Vṛtti.*
Solecism = *Śabda-cyuta ( a dosha ).*
Sources of plot = *Artha-prakṛti.*
Special features = *Sandhyantaras.*
Spectator = *Sāmājika.*

Speech from void = *Ākāśa-bhāshita, gaganokti.*
Stage-in-front ( theatre ) = *Pūrva-raṅga.*
Stage-manager = *Sūtradhāra.*
Stages of Action = *Kāryāvasthā.*
Stages of Love = *Rāga-daśā.*
Striking expression = *Vakrokti.*
Style = *Rīti.*
Sub-division = *Aṅga.*
Subjective = *ātmastha.*
Subordinated (suggestion) = *Guṇī-bhūta ( vyaṅgya ).*
Sub-plot = *anu-vṛtta.*
Subsidiaries = *Apradhāna, aṅga-bhūta.*
Subsidiary juncture = *Anusandhi.*
Subsidiary plot = *Prāsaṅgika-vṛtta.*
Substratum ( of rasa ) = *Ālambana.*
Suggestion = *Vyañjanā ( Śabda-Śakti )*
Suggestive Invocation = *Patrāvali Nāndi.*
Sympathetic hero = *Dayā Vīra ( netā )*
" [ -°ism ] = " " *( rasa ).*

## T

Tautology = *Punarukti ( a dosha ).*
Termination ( Gr. ) = *Pratyaya.*
Terrific ( sentiment ) = *Bhayānaka ( rasa ).*
Theme and argument = *Bījārtha-yukti.*
Time-keeper = *Vaitālika.*
Tiring-room = *Nepathya-gṛha.*
Tragic = *Śokānta.*
Tranquility = *Śama ( Sthāyi-bhāva ).*
Triple rendering = *Trigata.*
Tumult = *Avapāta.*

## V

Vehement bearing = *Ārabhaṭī-vṛtti.*
Verbal ( representation ) = *Vācika ( abhinaya ).*
Verbal Bearing = *( i ) Bhārati-Vṛtti. ( ii ) Śabda-Vṛtti.*

Virtual Start ( of a play ) = *Utthāpana.*
Visible = *Dṛśya ( vastu ).*
Void = *Ākāśa.*
Voluptuous passion = *Kāmā-Śṛṅgāra.*

W

Wanton-ness = *Prema-vaicitya.*
Wee-monologue = *Bhāṇī.*
Wonder = *Camatkāra.*

Z

Zeal = *Utsāha ( sthāyi-bhāva ).*

# APPENDIX D

# A BRIEF BIBLIOGRAPHY

## A BRIEF BIBLIOGRAPHY

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# LAWS AND PRACTICE

OF

# SANSKRIT DRAMA

BOOK I

## INDICES

A : A CONSPECTUS OF TEXT-BOOKS UNDER REFERENCE ;

B : INDEX TO QUOTATIONS ;

C : INDEX TO WORKS & AUTHORS ;

D : SUBJECT-INDEX.

## CONSPECTUS OF TEXT-BOOKS

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# CORRIGENDA

| | | |
|---|---|---|
| Page xiii | line 24 | *omit* comma *after* "attempted". |
| Page xvii | line 21 | *read* "Canonists" *for* "Cononists". |
| Page xxx | line 15 | *add* ( Na ) *after* "Na. S". |
| Page 4 | line 4 | *read* "charms'" *for* "charms'. |
| Page 15 | line 4 | *add* "Viprayoga" *after* "Vipralambha". |
| Page 16 | line 33 | *read* "prakaraṇam" *for* "parkaraṇam". |
| Page 29 | line 3 | *read* "colophons" *for* "colophones". |
| Page 38 | line 29 | *read* "Cārī" *for* "Chārī". |
| Page 39 | line 1 | |
| Page 42 | line 16 | *read* "stage," *for* "stage". |
| Page 45 | line 16 | *read* "Am. K." *for* "A. K." |
| Page 54 | line 26 | *read* "Ā. K." *for* "A. K.". |
| Page 55 | line 22 | *read* "In this," *for* "in this". |
| Page 84 | line 32 | *read* "Abhijñāna" *for* "Abhijñyāna". |
| Page 118 | line 22 | *read* "propitiation" *for* "propitaition". |
| ,, | line 26 | |
| Page 129 | line 2 | *read* "Kapāla–" *for* "Kapāla–". |
| Page 130 | line 21 | *read* "Mṛcchakaṭika" *for* "Mṛchhakaṭika". |
| Page 140 | line 6 | *read* "Dénouement" *for* "denouément". |
| Page 141 | lines 3, 11 | |
| Page 203 | line 21 | |
| Page 210 | line 7 | |
| Page 296 | line 4 | |
| Page 143 | line 2 | *read* "wedded" *for* "wed ded". |
| Page 154 | lines 12,20 | *read* "jugglery" *for* "jugglary". |
| Page 156 | line 10 | *read* "Citra" *for* "Chitra". |
| Page 157 | line 4 | *read* "canonist" *for* "cononist". |
| Page 268 | line 31 | |
| Page 157 | lines 12,23 | *read* "ancillary" *for* "ancilliary". |
| Page 189 | line 14 | |
| Page 193 | line 17 | |
| Page 257 | line 32 | |
| Page 270 | line 9 | |
| Page 278 | line 5 | |
| Page 280 | line 31 | |
| ,, | line 37 | |
| Page 282 | line 17 | |
| Page 284 | line 4 | |
| ,, | line 20 | |
| Page 285 | line 8 | |
| Page 292 | line 33 | |

| | | |
|---|---|---|
| Page 173 | line 15 | *read* "eunuch" *for* ennuch". |
| Page 213 | line 24 | |
| Page 179 | line 36 | *read* "Nā" *for* "N.". |
| Page 183 | line 4 | *read* "Cārudatta" *for* "Cārudata", |
| Page 186 | line 30 | *read* "B. P." *for* "R. P.". |
| Page 189 | line 14 | *read* "Śārṅgarava" *for* "Śāraṅgarava". |
| Page 196 | line 2 | |
| Page 187 | line 17 | *read* "Unnecessarily" *for* "Unneccessarily". |
| Page 192 | line 15 | *read* "Persuasion" *for* "Pursuasion". |
| Page 213 | line 24 | *read* "eunuchs" *for* "eunnuchs". |
| Page 216 | line last | *read* "corrolary" *for* "corrollary". |
| Page ,, | ,, | *read* "P.R." *for* "R.R.". |
| Page 259 | line 5 | *read* "identify" *for* "identifies". |
| Page 275 | last line | *read* "Chāyā" *for* "Cchāyā". |
| Page 298 | line 35 | *omit* "of". |
| Page 300 | line 33 | *read* "caturashṭaika" *for* "caturasṭaika". |
| Page 309 | line 17 | *read* "nucleus" *for* "neucleus". |
| Page 310 | line 23 | *read* "heroes" *for* "hero". |
| Page 323 | line 29 | *read* "reflection of" *for* "reflectionof". |
| Page 325 | line 28 | *read* "Rasārṇava–" *for* "Rasarṇava". |
| Page 329 | line 24 | *read* "ornaments" *for* ornnments". |
| Page 330 | line 10 | *read* "Audhra" *for* "Ardha". |
| Page 333 | line 20 | *read* "Rākshasas" *for* "Rakshasa". |
| Page 335 | line 23 | *read* "alliteration" *for* "allitertion". |
| Page 336 | line 9 | *read* "Cāṇḍalas" *for* Cāṇḍals". |
| Page 348 | line 31 | *read* " p. 35" *for* "p. 354". |
| Page 367 | line 17 | *add* "of" *after* "syllables". |
| Page 381 | line 10 | *omit* "from" *after* "suitable". |
| Page 387 | line 11 | *read* "necessary" for "neccessary". |
| Page 396 | line 10 | *add* "of" *after* "variety". |
| Page 399 | line 7 | *add* "there is" *after* "In fact". |

| | | |
|---|---|---|
| Page 399 | line 19 | *read* "Prativastūpamā" *for* "Prativastiūpamā. |
| Page 422 | under P.R. line 10 | *read* "Pragamana" *for* "Pra–agmana" |
| Page 434 | line 3 | *read* "Chap." *for* "Chāp". |
| Page 450 | line 15 | *read* "Prakṛti" *for* "Prakṛita". |
| Page 452 | line 5 | *read* "Tāṇḍava" *for* "Taṇḍāva". |
| Page 463 | line 19 | *read* "N." *for* "Nā.". |
| Page 471 | line 7 | |
| Page ,, | line 27 | *read* " Rāgadaśā" *for* "Rāgadāśa". |
| ,, | line 30 | |
| Page 488 | line 1 | |
| Page 473 | line 12 | *read* "PATĀKĀ–STHĀNAKA" *for* "PATĀKĀ–NĀYAKA". |
| Page 476 | lines 19,21 | *read* "*Pra.*" *for* "*Pr.*". |
| Page 478 | line 16 | |
| Page 482 | line 12 | *read* " VĀCIKĀBHINAYA" *for* "VĀCAKĀBHINAYA". |
| Page 483 | line 29 | *read* "Śilpa". *for* "II Junc". |
| Page 484 | line 3 | *read* "Anomaly" *for* "Anomoly". |
| Page 486 | last line | *add after "a su" b-div. of Ār. Vṛ.* |
| Page 494 | line 17 | *read* "*Artha–*" *for* "*Ārthā–*". |
| Page 497 | line 24 | *read* "*Ākshepikī*" for *Ākshepiki*". |
| Page 498 | line 27 | *read* "*Upa–rūpakas*" *for* "*Upā–rūpakas*". |
| Page 501 | last line | *read* "*Bhāratī Vṛtti*" for "*Bhārati–Vṛtt.*". |
| Pade 506 | line 39 | *read* "1933" *for* "1931". |
| Page 514 | line 4 | *read* "Guṇacandra" *for* "Guṇḍacandra". |
| Page 515 | last line | *read* "–kaṇṭha–" *for* "–Caṇṭa–". |
| Page 518 | Col. I, line 25 | *read* "Ebhir" *for* "Ebhīr". |
| ,, | II, line 25 | *read* "Varṇanam" *for* "varṇam". |
| Page 519 | Col. II, line 17 | *read* "kāvyāni" *for* "kāyvāni". |
| Page 520 | Col. II, line 26 | *read* "160A" *for* "160". |
| Page 523 | Col. II, line 21 | *read* "Citra-mīmānsā" *for* "Citramī-mānsā". |
| Page 525 | Col. I, line 15 | *read* "Lalita–mādhava" *for* "*Lalitamādhava*". |
| ,, | II, line 25 | *read* "*Mallinātha*" *for* "Mallinātha". |

| | | | | |
|---|---|---|---|---|
| Page 527 | Col. II, line 1 | *read* | "Śāradātanaya" *for* "Śāradātanay". |
| Page 528 | Col. II top | *add* | "Vijñapriyā 133". |
| ,, | ,, line 8 | *omit* | "Vira–rāghava". |
| Page 532 | Col. I line 23 | *read* | "Bhāvakatva" *for* Bhāvaktava". |
| Page 533 | Col. I line 34 | *read* | "Ceṭī" *for* Ceṭi". |
| Page 544 | Col. I line 27 | *add* | below "Quarrel". |
| | | | " Quietistic ( sentiment ) 284, 287". |